

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

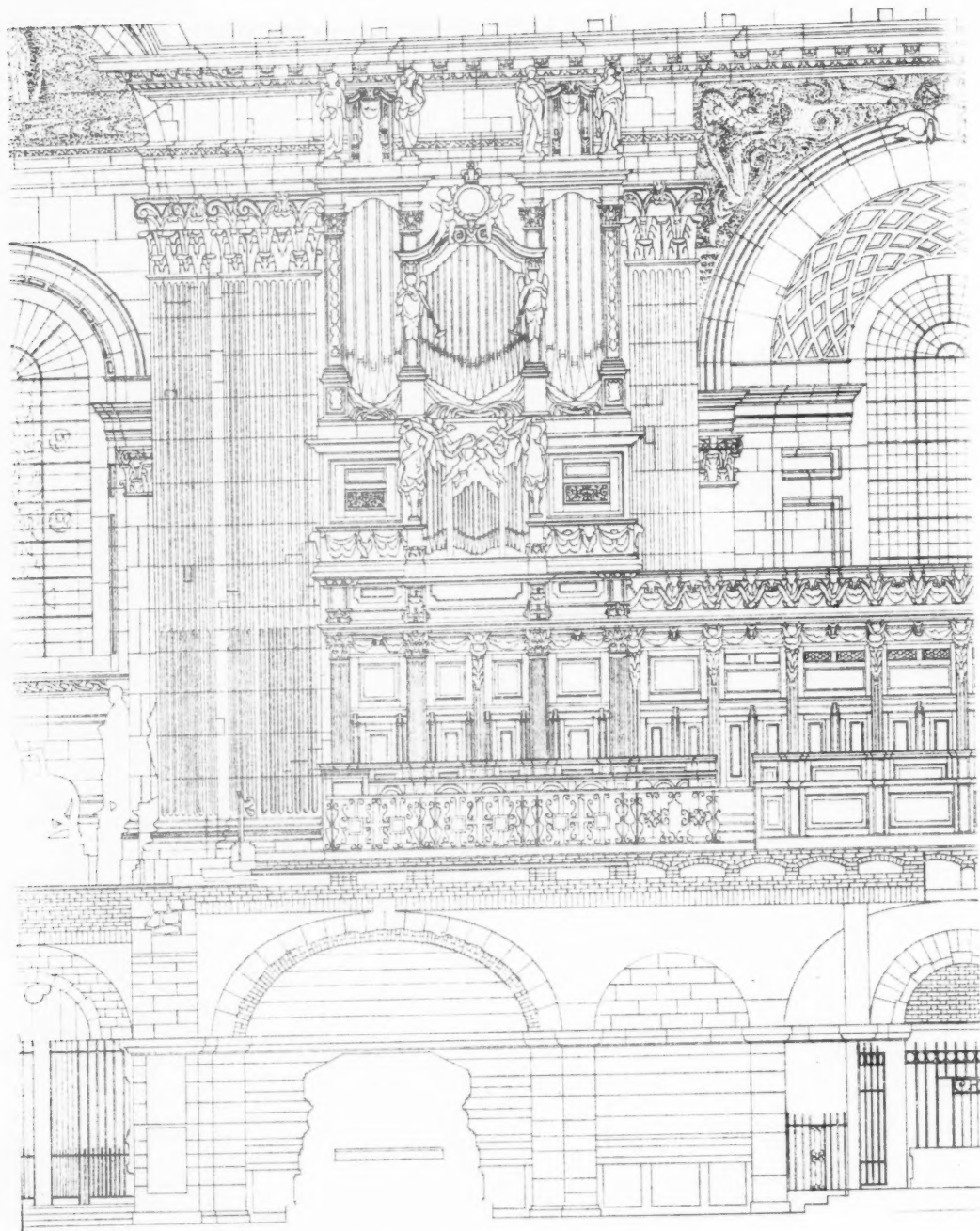
THIRD SERIES

VOL. 39. No. 6

23 JANUARY 1932

CONTENTS FOR 23 JANUARY 1932

	Page
DETAIL FROM THE PRIZE MEASURED DRAWING OF ST. PAUL'S CATHEDRAL. Cyril Brown ..	<i>Frontispiece</i>
JOURNAL	203
LOOKING BACK AND FORTH. Address by the President to Students ..	204
REVIEW OF THE PRIZES AND STUDENTSHIPS, 1932. E. Betty Webber [J.] ..	210
XTH OLYMPIAD, LOS ANGELES	217
ILLUSTRATIONS OF THE PRIZES AND STUDENTSHIP DESIGNS	218
PROGRAMMES OF THE 1932 COMPETITIONS	232
THE PRINCIPLES OF MODERN ARCHITECTURE. Eliel Saarinen	235
DEED OF AWARD OF PRIZES AND STUDENTSHIPS	240
ACCESSIONS TO THE LIBRARY	242
ARCHITECTS' UNEMPLOYMENT RELIEF FUND	244
NOTES	244
PROBATIONERS AND STUDENTS LISTS	245
NOTICES	246
COMPETITIONS	247
MEMBERS' COLUMN	247
MINUTES	247
A.B.S.	248



ST. PAUL'S CATHEDRAL CHOIR STALLS
A portion (reproduced actual size) of Cyril Brown's winning Measured Drawing

JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 39. 3RD SERIES

23 JANUARY 1932

No. 6

Journal

Everywhere great interest is being aroused by the Architects' Unemployment Relief Scheme, an interest that widens and deepens as the aims of the Unemployment Committee are more generally understood and the conditions which made its formation necessary are more fully realised. As figures come to hand of the numbers of architects who are now seeking work, and reports are confirmed of the stoppage of building all over the country, it becomes increasingly evident that only by some such emergency measure as this can we hope to alleviate the miseries of continued unemployment that threaten to overwhelm so many of our profession. Conditions are abnormal, and we hope the present phase of stagnation in the building industry will quickly pass, but as things are at present we feel most strongly that it is the duty of every one of us who is in employment to do his utmost, by subscription, donation and propaganda among his fellow architects to ensure that the scheme will successfully perform what it has set out to do and provide every architect who applies to it with some suitable form of employment.

The Institute has given a magnificent lead with a contribution of £500. As a result of this generous help, and with the contributions received from individual donors and subscribers, the Committee have been able to formulate a plan for the year. The fund will be centrally administered, but work, it is hoped with the co-operation of the Allied Societies and the civic committees in their centres, will be provided locally. The scheme has already made a small beginning in London through the good offices of the London Society and the London Survey Committee, who have given employment to several men on zoning work and the measuring of old buildings. The Committee hope to increase the number employed week by week, but as an employer they are strictly limited by the amount of contributions they receive, and at present they have far more applications for work than they have funds. It is sincerely hoped that the stimulus of the Institute's generosity will be felt throughout the whole profession and will result in a greatly increased flow of subscriptions and donations. The minimum amount asked for is 1s. 7d. a week, or £1 1s. a quarter per person, but contributions to any amount will be gladly received.

All cheques should be sent to the Secretary, Architects' Unemployment Committee, 9 Conduit Street, W. We publish a further list of donors and subscribers on another page.

At the French Exhibition it is natural that the main interest should be centred on the pictures and that the smaller treasures in cases should escape the attention they deserve. No architect, however, must let the brighter glories of David, Boucher or Cézanne eclipse entirely one of the rarest and most precious of all the manuscripts from the Bibliothèque Nationale that has been lent to the Exhibition. This treasure is the Notebook of Villard de Honnecourt, a thirteenth-century French architect, who was possibly the architect of the choir of Cambrai Cathedral, now destroyed. The Notebook consists now of 33 vellum leaves and contains a number of written notes in the Picard patois and many drawings. These include parts of Cambrai, Laon, Chartres and Rheims Cathedrals, studies of the human figure and birds and beasts, and various constructional details and ingenious mechanical contrivances. Villard de Honnecourt drew with a bold and expressive line, which was adopted as a model by a much later architect-draughtsman, William Burges, who, in the thorough-going way of our nineteenth-century mediaevalists, had made for his use a vellum sketch book resembling de Honnecourt's, which he filled with very delightful sketches in the de Honnecourt manner—this is in the R.I.B.A. Library.

A monograph on the work by MM. Lassus and Darcel appeared in 1858, reproducing all the drawings, and in the following year this was translated into English with additional notes by the Rev. R. Willis. The Lassus reproduction, a marvel of accurate lithography, was the only facsimile until 1927, when the Bibliothèque Nationale published a photograph copy. In 1858, following the enthusiasm roused by the Lassus-Darcel reproduction, William Burges wrote two critical articles in the *Builder*, and a paper was read at the Institute by H. B. Garling. Digby Wyatt, who spoke in the discussion, enumerated the other drawings by mediaeval architects still in existence.



LOOKING BACK AND FORTH

AN ADDRESS TO STUDENTS BY THE PRESIDENT, DR. RAYMOND UNWIN

READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 18 JANUARY 1932

A CUSTOM of this Institute is becoming followed by usage, that the President each year do address the Students. The occasion provides a link between the past and the future: a little drama in which ideas, perhaps once modern, may pass into tradition. With whom the balance of benefit rests we need not enquire. It is at least attractive for the old to look back over 50 years, seeking for a few gleanings, which it may seem worth while for the young, looking forward over a like period, to carry with them into the promised land ahead. Jan Gordon, in his excellent book on Modern French Painters, suggests some value for such an exercise. He says: "Art seems to be in a state of continual forgetfulness . . . Not only must we strive forward to the future, but we have continually to reassert the value of the past. If we lose hold of either, we lose our sense of proportion."

Let me first say for your encouragement that in this backward glance I notice few ways of making a living which offer a better life than the career you have adopted: nothing more satisfying for which you can barter it. With that good life, however, you had best be content; for having that, you have your share; and

can afford to leave wealth and much else to those who have nothing more interesting to pursue. Goethe, with a mixture of seriousness and irony, said: "He who has Art or Science has Religion too. He who has neither Art nor Science had better have Religion." Perhaps it is because the good architect must have both Art and Science too, and must be imbued with the reverence which both inspire, that he may enjoy so good a life.

In my young days we looked to the genius of Ruskin for our modern ideas; and his eloquent prose was our inspiration. To-day new gods and heroes are worshipped. It may be that his joy in re-discovering the origin of much architectural adornment in a love for the simple beauty of natural objects, led Ruskin sometimes to ignore the fact that the mind and imagination of man are also parts of nature, and may evolve forms of beauty not found where the play of their influence forms no part of the environment. As when in *The Seven Lamps of Architecture* he wrote: "Now I would insist especially on the fact that all most lovely forms and thoughts are directly taken from natural objects: because I would fain be allowed to assume also the converse of this, namely, that

forms which are *not* taken from natural objects *must* be ugly." To readers of to-day also he may seem at times to regard buildings as but glorified tablets on which to inscribe forms borrowed from nature; thus unduly exalting the place of decoration, and overlooking some of the values which may come from the relation and proportion of unadorned parts. Nevertheless, he was little worried by consistency, and some of the best things ever written about proportion can be found in his books. The same may be said about his treatment of ornament, though he did not always guard against the tendency to substitute for the lifeless copying of acanthus scrolls, which he disliked, an equally inappropriate transfer to stone of free growing foliage, which he loved. Spite of this, Ruskin was, perhaps, more modern in his views of natural beauty than is always now realised. Those who regard adaptation to purpose, expression of function, as the main paths to beauty, should think twice before they despise Ruskin's love and reverence for natural forms. Surely, amidst much that defies analysis, the one underlying cause of that beauty in nature which we can in part understand, is a very close adaptation of her forms to all the conditions, leading to right relations.

The shapes of natural scenery, the forms of plants and animals, even the expression in the human face and figure, are they not the result of infinitely fine adjustment between the resistance of materials and the living impulses and forces, gravity, wind and weather or the like, which have played upon them? In nature these tend to reach adjustment, to arrive at a true relation. Trees with their great roots gripping the uneven ground; foliage spreading itself eager to catch all the life-giving sunlight; the seashore shaped by the wash of the waves; the mountain slope moulded by flow of ice and eroded by wind and rain, all reveal forms and patterns the beauty of which is in no small degree an expression of the harmonious relations established between the living, moving influences and the more inert resistances. You may remember how Jean François Millet summed up his philosophy on this subject. "Which is the most beautiful, a straight tree or a crooked tree? Whichever is most in place. This then is my conclusion, the beautiful is that which is in place." When, be it only for decoration, we bring any of these forms into a new place, subject to fresh conditions, we legitimately claim to modify them, to adapt them to the new environment. To satisfy the test, to be in place, the modification must have relation to the new conditions and express them. Perhaps as nearly as our imperfect capacity will allow, we should play the

part of providence fairly to the forms which we borrow for our use.

You may say, Yes, that is all very well; but I and my ideas are also a part of nature; and I want to express myself. No one to whom the spirit of man is something of supreme significance would take exception to the claim. If such a personal expression springs from the individual's power to penetrate deeper into the nature of things, or to understand more of the humanity of which he forms a part, then indeed the expression will bear the hall-mark of value, and come with the charm of true originality. That such expression is supremely desirable, however, confers no merit on the perpetuation of mere personal oddities, and in no way excuses the exhibition of forms, clumsy by reason of incompetence, or distorted by reason of a passing fashion or a diseased fancy. The significance of an individual arises not from the accidental eccentricities which set him apart from his fellows, but from the depth to which he imbibes, and the clearness with which he can express, the spirit of humanity which he shares with all. The expression of that humanity is perhaps his typical natural beauty. If Ruskin's writings are read with discrimination, which should be the easier to-day because of the different aspects stressed since he wrote, there will, I think, be found much in his love of natural beauty worthy to be carried forward. It may at least save us from having to rewrite a passage in the Psalms to read: "The heavens proclaim the goods of commerce, and the firmament serveth its salesmanship."

That things have many aspects, is another bit of his philosophy which architects may perhaps accept more readily than others; for the simplest buildings may present several different elevations. No more than a building, can a truth be expressed by one aspect; and the content may well be greater than can be expressed by them all. Ruskin, realising the limitation of any statement, said: "For myself, I am never satisfied that I have handled a subject properly till I have contradicted myself at least three times."

There is another gleaming which I hope you will try to carry forward: an aspect of art and work which has also fallen somewhat out of favour through concentration on others. Underlying and partly promoting Ruskin's love of Gothic architecture, this point of view emerged more clearly in the words of William Morris. It became indeed one of the moving impulses of his life. To Morris, art was the expression of man's joy in his work; and his life was spent in exploring the endless possibilities of such enjoyment, and was completed in a desperate attempt to secure

for all men the kind of work in which some gladness may be found, and the conditions of labour in which it may be enjoyed. Mechanisation has, however, been moving on since then. To quote from Dr. Josef Frank, of Vienna, a well-known exponent of modern architecture: "We acknowledge nowadays the paramount importance of machinery, and we are able to adapt it to our artistic purposes. . . . The naïve work of the artisan who . . . fashioned his own crude though sincere works of art has gone out of existence. To-day he is compelled to work to drawings which others, namely, those who know but whom he does not understand, have made for him. His co-operation is no longer required, and the artisan of the present period is simply a factory labourer, without machine tools. This is a fact which is only too well known although we lack the courage to drive the matter to its final and logical conclusion." What that may be is not at all clearly stated. That was written less than a year ago. Already one would perhaps write with less confidence and satisfaction of the relentless sweeping forward across the world of mechanisation and mass-production. To-day, indeed, many are anxiously wondering whether that disorderly onrush may yet be stayed in time to be brought under control; or whether it must indeed race on to that logical conclusion, which, if reached, seems only too likely to resemble the end of the Gadarene swine. At this drama which is being played out before our eyes on the stage of world industry and commerce, we can do little more than look on; except that we may well allow our interest in the tragi-comedy to dispel a futile anxiety as to the conclusion; and, by carrying on with as little disturbance as possible of our normal habits, abstain from adding to the confusion. In this spirit, then, let us carry on with our subject, still trying to cherish a conviction that men are destined to find some better system of life than one which would convert them into a multitude of Robots, tending machines in their working hours, and playing or watching mechanised sport in their off-time. While doing so, however, we must realise that we live and work in an age much dominated by mechanism, we cannot escape its effect or fail to express its influence. We must go through it, as children with the measles. We may, however, recognise also that it is but a passing phase; and whatever style of building may be evolved to meet it, let me beg you to carry forward as a vital memory from William Morris, this certain conviction, that Art is somehow dependent on men's joy in their work, that no style of architecture is likely to be truly noble, or long abiding, which ignores the part that the people must play in it, which denies all share in the joy of

creation to workmen "whose co-operation is no longer required."

The escape from excessive mechanisation will not be found by retracing our steps. We cannot unscramble our eggs. We may, indeed, wisely look back for experience; but we must look forward for realisation. The attempt of Ruskin and others to return to Gothic is eloquent of this lesson. Whatever aspect of architecture may figure most prominently in our favourite definition, it is an activity so intimately identified with the life and conditions of the day, that, as Lethaby put it, "Architecture must be a living, structural art, always adjusting itself to changing conditions of time and place. If it is true, it must ever be new." You will notice he does not add, that if it is new it must ever be true!

Starting your careers in this strange time of onrushing change and shattered traditions, it will be no more surprising if some of you should be carried away by the rush, and take the new for granted as the true, than if others should show the mood of the "idle singer" who sang:—

"Dreamer of dreams, born out of my due time,
Why should I strive to set the crooked straight?"

And like him fall back on "telling a tale not too importunate" gleaned from the tradition of some by-gone time.

To guide the frail craft of your opening career between these modern perils of Scylla and Charybdis, as any steersman of boats, or bikes, will confirm, you should not fix your eyes on the threatening rocks towards which a fascination may draw you, but on the open passage through which you hope to make your course.

You will recall how the "idle singer" I have quoted, in spite of strong personal temptation to live in the past, did, in very different mood, with a zeal few have excelled, strive to set the crooked straight. You, I feel sure, will be content to work for a no less worthy end, whether in your life or your architecture. The two are indeed inseparable, and have much in common. Your study of architecture will give you invaluable insight into life; and the widest experience of life will give firmer grasp for your practice. Architecture, like life, is an art based on science. These two aspects cannot be separated; but the rules of their respective games can be recognised and followed. Building science deals mainly with materials, quantities and measures: Art is concerned with values which spring from relations and proportions. When working in the sphere of science be sure you get your measures precise, your quantities

exact. In this sphere three and two must make five, not more nor less at your peril. When working in the sphere of Art, it is the qualities and the harmonies that matter. In this sphere if three and two make but five, you fail. To be Art at all it must make five plus X—of utility, meaning, feeling, pleasure or beauty, springing from the relations which constitute the design. It is this dual aspect of architecture which creates the difficulty of its definition, and its perennial interest. It is a diarchy in which supreme success is attained when both principles can rule through being harmonised. The science, the utilities, are the foundation and the purpose of the project; as such they must rule supreme until their conditions are satisfied. But materials or parts may come together in three ways, and with only one of them can the word art be properly associated.

They may assemble haphazard, like the coloured cottons spilled from the work-basket, the tipsy letters strewn upon some of our posters, or the bungalows scattered over the countryside. They may be compiled, merely laying brick upon brick, placing room against room, adding house to house and street to street, in the manner with which we are but too familiar. Finally they may be designed. The confusion of the tangled cottons then becomes the harmony of a colour pattern: such harmony is well shown in two flower subjects by Redon in the French Exhibition. The monotony of the row of houses, through design acquires the unity and rhythm of a Bath Crescent. The compilation of incongruous parts and features becomes the unified expression of a convenient and orderly plan through appropriate elevations, relieved and adorned by well related parts. This transformation is the result of a definite design, conceived beforehand, and seen by the imagination as the form most appropriate for expressing the purpose and the structure which utility and science have prescribed. Provided these dual requirements are satisfied, in this sphere design is entitled to rule as supreme partner in the diarchy. I use the word design, because it is desirable to avoid confusing this work with the fine arts, for the practising of which there is needed a supremely fine adjustment between hand, eye and imagination, constituting a skill to the possession of which the architect lays no claim, and of which he has need only to the extent required for good draughtsmanship.

It is fortunate, for the faculties needed to create good architecture to-day even for the simplest cottage dwelling are varied enough. The science of building is becoming more essential. No ability to adorn the

face of your client's building will excuse you for endangering his safety, destroying his comfort, or unduly depleting his pocket.

The full endowment in all directions many may not expect to possess. Forms of co-operation are essential. It is as important to realise what we do not know, as what we do. To help you in this I commend such publications as *The Building Science Abstracts*, which might well be more widely used. To know when to go to the specialist is often more valuable than a little extra knowledge of the subject.

Partnership is, of course, an established method of securing the union of different endowments. In these days, too, I believe the matrimonial partnership offers an alternative for any architect who is willing to acquire, or become, a wife. It will be wise, however, to make sure that all the other complementary qualities which life demands for such a union are present, before giving too much weight to the complementary faculties needed for a good architectural diarchy.

At any rate, it is well to recognise that men and their minds are but slowly evolving; that their capacities are still confined within fairly narrow limits; and that excess of endowment in one direction is often balanced by deficiency in another.

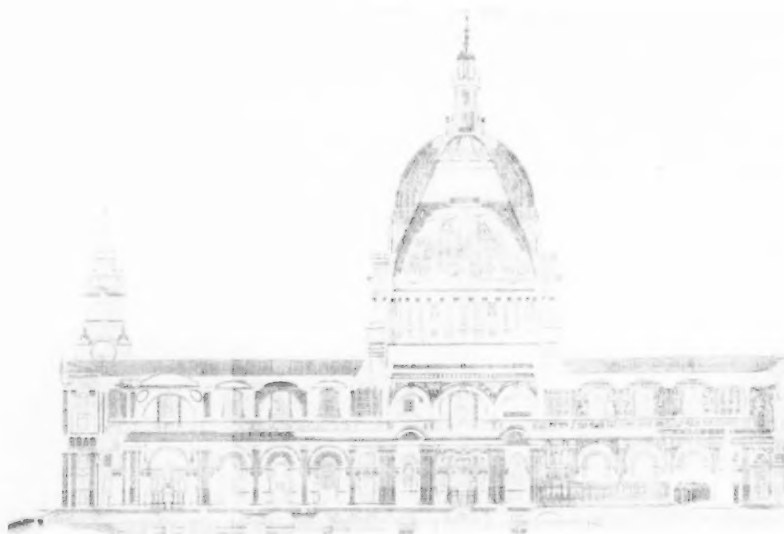
In this scientific connection, at a time when so much seems to demand the new and the experimental, it may be of interest to recall how closely in Nature's great art of creation the continuity of tradition is guarded. Scientists still dispute as to whether the lifelong habits, much less the superficial oddities, of individual holders of the entailed tradition can be handed on. Changes occur, however, and progress is made; but by passing on her minute torch of life untainted from generation to generation, Nature has taken good care to preserve the main line of development from deflection by ephemeral fashions or irrelevant habits, whether good or bad.

If limits to our capacities are set by endowment, so too are they likely to follow from our training. Life is not long enough to train them all equally. This condition is leading to increased specialisation. Even within our own work, we are greatly relieved in the sphere of quantity by the surveyor. The structural engineer is a rising profession. The development of the Institute of Builders gives me the further hope that in the near future the architect may be a little less distracted, than he often now is, from that main function of planner and designer through which he creates values alike of utility and beauty. The architect, however, though he may specialise on design, must never become an expert in the sense of

the definition given by some ironic wit. "An expert is one who knows nothing else." If an honours man in one branch, he needs to be a pass man in many. The last thing he should do is to stand aside from the life of his time; for he needs to know and understand as much of it as may be. To his community also he owes the contribution which his dual training, constructive and designing, peculiarly fits him to make. Building we should remember is a co-operative industry in which all have an interest. Co-operation only works effectively when each section recognises the several functions which have to be contributed, and is content to play its part, knowing all are essential to success, and that the perfect doing of each offers an honourable outlet to appropriate faculties. There is much, for example, even to the beauty of the result, which the understanding workman can contribute; much which we shall generally lack until we can secure his intelligent co-operation. The times may make this difficult; but it is well to realise that the architect, so far as he claims to be conductor, is dependent on his orchestra, and on eliciting from each the best rendering of his part.

In laying stress on the differences in our faculties, and the advantage which this offers for the appropriate filling of the varied parts, whether in our industry or on the wider stage of life, I have had in mind the main purpose of this gathering, to which you may already be impatient to proceed; for we are here to acclaim the winners of prizes and to congratulate them most heartily on their successes. In doing so, however, I would remind those who have not won prizes, that they also have their parts to play. There can hardly be prize-winners unless there are losers, as the collapse of the Schneider trophy race has shown. To be a good loser, to be able to applaud the winner, and follow his lead if need be, is a role no less essential than that of the good winner, as it is one but little less difficult to play well.

The need to-day is as great as ever for the prize-winners and for good leaders, both for our profession and for the welfare of civilised mankind. But however good our supermen may prove to be, in the difficult times ahead they are likely to need for their support, as never before, the patience, good temper and tolerance which characterise the good losers.



ST. PAUL'S CATHEDRAL

A small reproduction of Mr. Cyril Brown's Prize-winning Measured Drawing to be compared with the actual size detail given as Frontispiece

Vote of Thanks

Sir CYRIL KIRKPATRICK (President of the Institution of Civil Engineers): Mr. President, ladies and gentlemen, it is, perhaps, fitting that, as President of the Institution of Civil Engineers, I should have the honour of moving a vote of thanks to the President of this Royal Institute of British Architects. I have listened with the greatest interest to the most inspiring talk; a talk, if I may say so, inspiring not only to you architects, but also to myself as an engineer. Had I been starting my life afresh and been one of the younger men listening to the address we have just heard, I should certainly have felt like giving up my idea of engineering and going in for architecture. The architect and the engineer come into line together a good deal, and there may be said to be a natural association or affinity between the two. Personally, I claim no merit for having put engineering structures above water, nearly all the work of my lifetime has been putting work below water, where nobody can criticise it, and that, you will admit, is an advantage!

Dr. Unwin has been talking tonight about the joyousness of work in which gladness is to be found, and I may say that even in putting structures under water there is a good deal of joy to be found, always provided one's soul is in the work, and that, of course, applies not only to the engineer, but also to the architect.

I have been looking at *The Illustrated London News*, and have been wondering whether it was an architect or an engineer who put up that bridge at Rotterdam and had such a strange fancy for his keystone; he has put in a carving of Charlie Chaplin. Is that an architect's idea? I suppose it is what the President spoke of, I think, as a disease of the mind. I hope it is not the work of an engineer; but, whoever did it, I hope it will not be copied in the future.

It is a very pleasant duty that I have been asked to perform, to propose this vote of thanks to your President, and I thank you most sincerely for having asked me to do so.

Mr. MONTAGUE WHEELER, M.A. [F.]: Mr. President, ladies and gentlemen, I have the honour and privilege of seconding the vote of thanks which you have just heard proposed. In this address the President has reminded us—if we needed reminding—that Art is often forgetful. But those of you who are no longer in the days of your studentship, though those days never really pass away, will remember that Art is also young. And when we are reminded that for an artist 3 and 2 do not always make 5, but must have added a mysterious "X," we realise we can always feel young in the pursuit of that "X." It is a pursuit of that elusive factor or quality which I suppose never entirely ends. The mystery of it never ceases until the pursuit itself ends. The artist will always remain a quester, and, as I say, it is that quest which will always keep the artist young.

The words which the President has addressed to us tonight will appeal equally, I think, to those of you who are starting on your career as architects and to those who have spent many years in the profession.

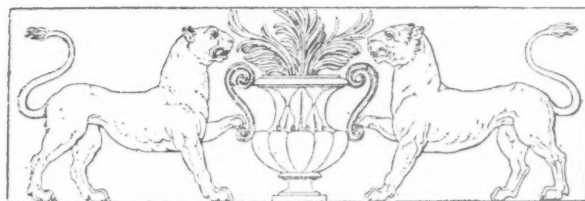
I should like to associate myself with all that the proposer has said so well, and I thank you, sir, for having allowed me to second the vote of thanks to our President.

The vote was put to the meeting by the Hon. Secretary and carried by acclamation.

The PRESIDENT: Ladies and gentlemen, Sir Cyril Kirkpatrick and Mr. Wheeler, I thank you sincerely for your kind vote of thanks, and for the attention you have given me. I think we all agree that the interest lies in the pursuit of "X"; we shall never exactly catch it, all we hope for is that we shall come somewhere near it. I am sure if we could see many of Sir Cyril Kirkpatrick's works through the water we should admire them.

I thank you.

The President then presented the Medals and Prizes.



Review of the Prizes and Studentships, 1932

BY E. BERRY WEBBER [A.]

READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 4 JANUARY 1932

THE PRESIDENT (DR. RAYMOND UNWIN) IN THE CHAIR

INTRODUCTION

MR. PRESIDENT, Ladies and Gentlemen, When confronted by a task of this nature, it is a sound principle to discover what has been done before. I therefore examined the masterly efforts of my predecessors and discovered that I should begin with some kind of justification of myself as critic. Although tonight this may be more necessary than usual, I propose to omit it.

If I tell you I am unworthy, you will think I am being "coy"; whereas, if I boldly state that I am a complete master of the many subjects I have to discuss this evening, you will certainly disbelieve me. The critic is actually appointed critic a whole year in advance, which softens the blow and lulls him into a false sense of security. He goes about his daily business in a normal manner, then—like a flash—the year has passed, the awards (and Christmas) are upon us, and January the 4th seems all too near.

Frankly, I was worried until I asked myself the natural question, "Why does the Royal Institute in its wisdom appoint a critic?" The answer is obvious, "To help the competitors." How can I help you most? Surely the most helpful thing is for you to know "why"—*why* you

have won, and, even better still, *why* you haven't won. (Later on, when you enter public competitions you will generally be denied the pleasure of knowing why you haven't won, unless it's through the medium of a candid friend or a knowledgeable person who, as likely as not, has not studied the particular problem.)

So in my talk here this evening I am going to pass over to you all the information I have gleaned from the juries, and in addition, since it is a privilege I have as critic, I am going to tell you what *I* think. This is useful, because if I disagree I can leave you alone and have a tilt at the juries themselves.

I should like to say, however, that neither the juries nor I wish to assume the rôle of omniscience in our judgment on you victims below.

There are many awards and many schemes to be discussed. I cannot hope to discuss them all. I wish I could. But I shall try to pick outstanding ones apart from the winners, not necessarily the next in order of merit. The sooner, however, I begin my actual work as critic the more time I shall have to do justice to the competitions, so let me begin with the Soane Medallion competition, which you see arranged round the walls of this room.

THE CRITICISM

THE SOANE MEDALLION

Sixty-one candidates took part in the preliminary competition, of whom thirteen were admitted to the final competition. In addition, ten candidates were admitted direct to the final competition.

Eighteen sets of drawings were received.

The subject was "A National Library in a Capital," on a level site facing the embankment of a wide river and approached by a bridge.

The attention of competitors was especially drawn to the fact that this was a national library for the purpose of research and not a public lending library.

The usual rooms were required, chief among which was the general reading room; extensive exhibition space was also necessary; this might be used as a thoroughfare, but preferably not to the general reading room.

There is no time to discuss the full principles of library planning, but very broadly there are two main systems governed by the placing of the stack and the service of

the books from the stack. There is, first, the type incorporating an almost isolated stack of several tiers, long and narrow on plan, and generally placed in the rear of the building, with a *lateral* service of books from stack to reading rooms.

The advantages of this scheme are that the stack can be well lighted with natural daylight and that it can easily be isolated in the event of fire.

The second method is to place the stack beneath the reading rooms with a *vertical* service for books. This makes it much more difficult, if not impossible, to light the stack naturally, but it is significant that after considerable thought, this scheme has been adopted in the latest big library to be built in England, where, no doubt it was chosen because it provides a quicker service of books between the stack and reading room.

Both types are exemplified in the designs submitted.

One expects to see the great general reading room centrally placed, for purposes of control and in order to be

in the quietest position; also one expects to see it suitably expressed externally. Most competitors have seized upon these obvious facts; though they have tended to over-emphasise the external expression. In a library design one also expects to see well-fenestrated façades, but this is not so general. Except, possibly, for the exhibition galleries, top light is undesirable in a library, unless the exigencies of the site demand it; yet many competitors have adopted it unnecessarily sometimes merely to obtain the external effect of blank wall space.

The Soane Medallion is awarded to "Ibi" for the scheme illustrated on pages 18 and 19. "Ibi" has designed a good straightforward plan on axial lines; the general reading room is centrally placed and the exhibition galleries form a circulation between it and the smaller reading rooms.

Personally, I would not interrupt the way through from the entrance hall to the exhibition galleries with such a large stair, which merely leads to cloak-rooms. In Europe the colonnades on the flanks would serve no purpose other than to darken the interior, and in the absence of further sections I am doubtful as to the efficient lighting of your reading rooms on the flanks.

The stack is placed beneath the reading room, and it is at once apparent that it has no hope of natural daylight. The section of the reading room is somewhat overwhelming and more than a little heavy in treatment. The designer has mitigated the use of top light by the addition of high side-lighting. "Ibi," in his attempt to achieve the monumental, has made his elevation somewhat brutal. He has forsworn all cornices and rigorously "shingled" his building. He cannot forswear the use of columns, but here again he brings the axe to bear and decapitates them!

Taken as a whole, however, it is a strong, masculine, and competent solution of the programme and an easy winner. The draughtsmanship is good and the simple rendering is a refreshing change from the more elaborate methods usually adopted in this competition.

"Nebo" has a simple, straightforward plan (Figs. 7 and 8), with good natural lighting. The approach to the projecting semi-circular rooms on the front is not very happy.

The great circular reading room dominates and dwarfs the remainder of the scheme. It is hard and forbidding internally, and for that reason it appears unsuited to its purpose. Externally, I can only describe the architecture as "Gasometric." There is, however, a strength and singleness of purpose about your design, "Nebo," that cannot be overlooked, and the Jury lingered upon it. You spoilt any chance you had of an honourable mention with your esquisse, however. Not to embarrass you personally, but to help you and others in the future, I am going to show you that esquisse. Juries are broad-minded; this one was even merciful. You risked being judged *hors concours*.

"Thumbs" has produced a very workable but more modest scheme (Fig. 9). His disposition is similar to the winner's, except that the stack is placed to the rear with

a lateral service. There is a tendency here to top light unnecessarily.

The general proportions are rather unfortunate. But yet the whole scheme, with a little more imagination, might have challenged the winner.

"Cap" (Figs. 5 and 6) has a cramped entrance and approach to his main reading room; a great beehive of a reading room, with an unnecessarily involved method of lighting, which might be more suitable for the propagation of tropical plants.

In fact it proved even too much for "Cap" in elevation, and on his drawing he has merged it into the background as much as possible.

"Juan" has produced a brainy plan. He placed his stack rooms as a secondary circulation adjacent to his reading rooms in the same relationship that reserve galleries are often placed to the public galleries in a museum. This strikes me as being rather a good workable arrangement, except that it may be argued that the stack is not sufficiently concentrated and compact for supervision. He cramps his approach to the main reading room, however, by a rather small catalogue room.

His section is not very enticing, and I am not enamoured of the centre features of his elevation, which look like four gold-tipped cigarettes.

"Nomad" has evidently wandered to Stockholm. The whole scheme is frankly Swedish in feeling, but it is consistently so, in plan, elevation and section. The reading room is remotely placed; and I cannot see justification for its ugly north lights. A central rotunda is introduced and communications are lengthy.

"Spem." Your internal circulation is not good and your elevations rather hard and mixed in character.

"Vaduz." Your plan is fussy and your lighting bad, you spoil your elevation with a totally inadequate and badly placed tower.

"Scribe." Your catalogue room is inadequate and your plan somewhat involved. Your main entrance is insignificant. Externally your scheme is a wedding cake.

"Lib." Your plan is involved with too many areas, and the entrance hall is small.

"Comrie" has yet another involved plan with an ugly dome and badly mixed fenestration.

"Chat" has a bad entrance. The colonnade appears crowded in the centre, compared with its reasonably fenestrated wings.

"Pin" has hit upon the idea of incorporating a great "Hall of Literature," but his lighting is poor in spite of this inspiration.

"Boo" also fails on his lighting, and on his elevation substitutes four candlesticks for the four cigarettes of "Juan."

"Elk" has a poor circulation, and "Flipp" fails on his lighting and approach to his entrance hall.

"Hemerotherque" has a plan which looks convincing, but his elevations and sections let him down. He would find his side elevation very difficult to handle. Like many a better man, "Hemerotherque," you have tried to improve

upon the proportions of a classic order, and failed. Placing your exhibition galleries on the first floor has spoilt the chance of a well-proportioned entrance hall.

"Pilsner," your pseudonym has proved too strong for you—it has even got into your rendering! Your brick-work would have to be treated far differently to justify its use in a building of this character.

My own general impression of the designs for the Soane Medallion is that they show plenty of ambition and vigour, vigour even to the point of brutality. This is all to the good in its way, but it does not need a perspective sketch of many of the designs to expose them as rather ugly buildings.

The fact that the scheme was for a National Library at a bridge-head, certainly pointed towards a monumental building, but I think in straining to achieve this, most competitors have lost any outward expression of the purpose of the building. One would expect to see the great store of knowledge housed in a huge library reflected in the building itself by some evidence of scholarship. Actually the only scheme that really looks like a library is that of "*Nomad*." Most of the others could easily be mistaken as buildings for an entirely different purpose. I will leave you to affix the labels.

I am not suggesting that you should cramp your inspiration or that you should introduce redundant ornament, but I think a more human scale, particularly in the interiors, would better express the purpose of the building. Some of the reading rooms shown would be very oppressive places in which to read, though they might be suitable for research into rather gruesome matters.

THE TITE PRIZE

Two hundred and sixty candidates took part in the preliminary competition, of whom twenty-three were admitted to the final competition and twenty-two sets of drawings were ultimately received.

The programme stated that an author, with an appreciation of the architecture of the Italian Renaissance (that should rule out a good many of them!), desired to erect a retreat for the housing of his library and for the purpose of working in seclusion. It was proposed that this building should be erected on an eminence in a picturesque Italian garden. The site had a gentle slope, and the lay-out accompanying the retreat might include terraces, fountains and pools. The retreat was to comprise a large loggia, a large library, a private study, two bedrooms, with bathroom and w.c.'s, and a small kitchen.

Now quite a number of you lost marks because you made the retreat too pretentious. Which shows that you did not grasp the problem or that you knew far more about authors than the jury.

The programme did, however, point out very definitely that the prize is awarded for the study of Italian architecture (not cypress trees), and that competitors must

direct their attention to correct classical detail and the study of profile, mouldings and ornament. It was a cunning scheme to ask you for full size details. They sound easy, but they found out many of you.

"*Rodilardus*" wins, and here we have his scheme (Figs. 10, 11 and 12). It shows a quiet and refined use of detail, though not without its faults. Remembering the prize is awarded for the study of Italian architecture, one can appreciate the jury's decision, but is not the general ensemble more reminiscent, in its rather foursquare formation, of the average villa?

I cannot summon up enthusiasm for the manner in which the order to the ground floor storey cuts the façade in two vertically, and adds to the top-heavy appearance, and I think, in a simple building of this nature, the Italians would have solved the roof problem without the use of a flat.

I think that I should say a few words upon the more practical side of the scheme. The first thing that strikes me is that your author, "*Rodilardus*," works on the first floor and comes downstairs to bed. That is a novelty, however, with which I do not quarrel, but he will get a little peeved at having all his food brought up a spiral stair, or do you assume that he takes his meals in the loggia?

Presumably the fine loggia you have given him is for use entirely during the nocturnal hours, because his bedrooms open from it. Incidentally he should pray for warm nights, for unless one bedroom is to become a corridor, the only access to the other is through the open loggia! I don't like the placing of the study over the kitchen, and presumably facing north. I should have attempted to give it a view over the garden.

There is a definite sense of scholarship about your design, although that drip in the cornice over the dentil course seems a little queer. I don't think it could be managed unless you had a bed joint immediately above the dentil.

"*Tutite*" gets an honourable mention, and runs the winner very close (Fig. 13). I think the study in your scheme might have had its principal windows on to the garden.

Well done, "*Tutite*," you haven't a single cypress tree! Although I admire your scorn for cypress trees, I think you might have presented your very pleasant elevations and sections in a better manner. Their arrangement on the sheet is reminiscent of a postage stamp album.

Your full size mouldings are coarse and would have benefited by more thought.

"*Vinska*" also receives an honourable mention for a very pleasant symmetrical design (Figs. 14 and 15). Why insist upon a garage "*Vinska*," when it was not required? Your loggia might well be larger.

I will let you into a secret. The Jury tumbled immediately to the kinship of your scheme with the Casino of the Farnese Palace at Caprarola.

"*Elk*" has rendered his scheme in blue. I am sure this

must have been reflected in the minds of the Jury, for they looked upon it coldly.

Really, I think it has more the quality of a "retreat" than any shown so far, in spite of the fact that there is no indication of entrance to the kitchen quarters other than through the loggia. It is unpretentious, retiring, and well arranged, with the exception of the blemish I have mentioned, which may well be an error of draughtsmanship.

"Legis" has a scheme which, apart from the tone of the rendering, appears a near relation to that of "Elk." The chief point of difference is the pergola, rather Chinese Chippendale in effect, linking the garden temple to the house.

"Felicitum." Your scheme augurs well from your plans, apart from the fact that your study is too far off from the library, but you do go to pieces on your elevations. Look at the gable!

"Dust" gives a competent and cleverly-drawn scheme which straggles badly on plan. He has assumed that the second bedroom is for a man-servant, and has entirely segregated it over the kitchen. That may be reasonable, "Dust," but I really think it unreasonable for you to expect your author to sleep on the ground floor and have to enter a corridor and climb a stair to reach his bathroom. They do wash, you know.

"Peril" should avoid balustrades unless he is prepared to draw them properly.

"Puddle" has a gentle little scheme which he might have improved by further study. His loggia is predominant and ruins the aspect of the other rooms.

"Frog," your scheme is more horticultural than architectural. Your slick rendering of trees cannot hide the fact that you fall down badly on architectural detail. In addition, a wry-necked plan with the main garden vista focused on to the "kink" doesn't help you much. Next time, "Frog," leave out the trees and concentrate on the architecture.

"Croicker's" scheme is well drawn, but is too reminiscent of the usual villa.

The other entrants have failed on one or other of the general principles I first enumerated.

When I saw the preliminary schemes for the Tite, I was impressed by the fact that the drawings of many candidates represented attempts at poster design or scenery painting, and the architecture was rather slight. This tendency has followed some of you through into the final competition. Now, by all means serve up your design in the most delectable manner possible, as long as a purely pictorial presentation does not take up your time to the detriment of your architectural study. We all know what fun it is to produce a nicely rendered drawing. I think the Jury have shown you that simplicity in this direction is no bar to winning competitions.

Certainly you fell into two groups. Those of you who had achieved the right atmosphere and best working arrangement for a retreat fell down on their architectural detail and vice versa. Architectural detail has won.

MEASURED DRAWINGS PRIZE

Eight sets of drawings were submitted in the competition.

The Jury had first to make up their minds on a matter of principle: Which is the better? A thorough record of one well-chosen subject, or a miscellaneous collection of unrelated details? I consider that they have quite rightly voted for the former, and the prize is gained by "Resurgam," with some splendid drawings of a familiar subject (Fig. 1 and Frontispiece). This is one of the finest examples of meticulous mechanical draughtsmanship that I have ever seen, and well repays a close inspection. The labour involved must have been stupendous.

"Alfa" receives an honourable mention, and has put forth a strong challenge to the winner. He, however, falls into the second category of those mentioned above, and might have done better to have concentrated his energies in one particular direction rather than include so many scattered subjects. The quality of draughtsmanship varies considerably throughout the set, and his sketches of sculpture rather spoil it. I recommend "Alfa" to do some more life drawing.

"Valley." A full section would be of more value than the scraps you have interposed on your façade.

"Keston" has treated his subject very thoroughly, perhaps more thoroughly than it deserves, but his rather cold method of presentation on sheets of tracing paper does not show off the results of his industry to the best advantage.

"Ile." Badly presented and freehand work poor.

"Spud." You should study the winner's drawings to find out how to draw detail and carving.

"Cuchulain." A very worthy effort.

"Sicilia." You have made a poor show and do not appear to understand the object of the prize.

Your selection is poor and that awful jig-saw puzzle masquerading as a sheet of sketches is a tragedy. That mosaic of yours produces astigmatism.

Generally the actual survey notes submitted were not very good. I would suggest that a good test for original plottings is the fact that somebody other than the one who made them should be able to produce a measured drawing from them easily.

THE OWEN JONES STUDENTSHIP

Six sets of drawings were received in the competition.

Programme. The subject set for the Owen Jones Studentship was for the decoration of the lounge and bar of a small but wealthy flying club in the south of England.

I am at a disadvantage here, because the prize is awarded for the study of ornament and colour decoration, and I cannot hope to show this to advantage upon a lantern slide.

"Luds" wins with a most exciting scheme (Fig. 24). I strongly suspect "Luds" of owning a "Moth." He has certainly pervaded his design with a definite aeronautical atmosphere, and its sheer ingenuity has been sufficient to outweigh a certain restlessness in his colour.

It is interesting to note that his decorative scheme is

largely obtained by the use of materials and not with paint. His report is very good and complete. The furniture is designed and described.

The carpet is cleverly representative of an aerial view. The construction of the lounge speaks of the hangar, and the subject of the painting on the domed ceiling to the bar is the English countryside as seen from an altitude of five hundred feet during a spin.

Although verging on the theatrical, the whole design is very capable. One does not expect a student to study deeply the psychological side of design, but I cannot help wondering about that bar! Really, you know, after the second cocktail, to glance up at the ceiling and to discover that one is flying upside down is a trying experience.

"Keryo" gets an honourable mention, and ran the winner very close. He has a scheme which, though excellent in detail, fails to hang together, except in a colour sense. His colour scheme is delicate and distinguished, and is rather more refined than the winner. The tapestry is a delightful piece of work. A good report. Try again, "Keryo."

On the other hand, don't try again, "Maitai," until your colour sense becomes reasonable.

"Mark," your scheme was too spotty and jazzy and your report not good. Plan and section are restless.

"Roma," you used too much paper, but it didn't affect the award. Your design is more reminiscent of a boudoir.

"Ludo" designs a good floor but a poor ceiling. His colours are unfortunate and his report inadequate.

THE ALFRED BOSSOM STUDENTSHIP

Eleven sets of drawings were submitted. It is good to see a much better entry this year for this valuable prize, and to see, also, the standard so high.

The subject set was a block of shops and offices in a large town. The Alfred Bossum Studentship is a sterner task than the purely "design" competitions, because the competitor is required to submit a report upon the financial justification of his scheme, but I am glad to see the number that have faced up to this problem, for the ability to do it is becoming more and more a necessary part of an architect's equipment, and, after all, the arithmetic is very simple.

Some schemes show a return on capital of a little over 6 per cent., but at least 10 per cent. would be required to attract investors.

A defect which ruled out a number of entries was a loss of valuable space in corner shops, due to placing staircases in this position.

"Prop," "Garnet," and "Mardon" all ran closely for first place, "Prop" (Figs. 16 and 17) being the ultimate winner, while "Mardon" (Figs. 18 and 19) receives a well-deserved Silver Medal.

"Prop" gains the award chiefly on the superior lighting of the offices facing the court, and his arcade is better. In actual work "Prop" would find that a shopkeeper would strongly object to the splayed flanks of his arcade en-

trances being solid. I realise that he had to bring his stairs down at this point, but a shopkeeper would insist that these two spots are the most valuable window space in the whole arcade.

Both "Prop" and "Mardon" have a similar general disposition of plan in that the entrance to offices is provided through the centre of the block from side roads as well as through the arcade. Lifts are well placed in both schemes and there is little to choose in the elevations.

Here is "Prop's" elevation. It is steel-framed, covered externally with thin slabs of artificial stone and internally with slabs of cork, the space between being filled with concrete. He runs to stainless steel mullions, and generally his elevations are of a type with which we are now becoming familiar.

He promises 10 per cent. return on his capital expenditure.

I like your report, "Prop." It is straightforward and confident. You have not hesitated to tell the Jury that your natural cross ventilation is "perfect," your lighting "excellent," and your materials "wisely chosen and skilfully used."

In fact you give them no option but to place you first. That's the spirit, "Prop." You tell 'em!

Here is "Mardon's" plan, which, as you can see, is generally similar to "Prop's," but the building is located in Sydney, Australia. The re-entrant angles in the area are not a good feature, and although his areas are smaller than the winner's, he aggravates them still more by an increased height. As a consequence, the lighting of the offices on the lower floors facing the courts was considered to be very bad, in spite of the fact that in his report he definitely states that in Sydney an area of this size would light these offices adequately.

The elevation has a decided American flavour. The report is a very good and complete one, better than the winner's, and shows a return of 7.3 per cent. upon the money expended. In this connection, however, it should be mentioned that he estimates 2s. 9d. per foot cube exclusive of his mechanical equipment, as against "Prop's" 2s. 6d. per foot inclusive. It is an ambitious scheme, involving the expenditure of over a million pounds. There is a slip on the last page involving a mere half-million pounds in the casting up of the total cost. He has dealt very thoroughly with the financial aspect of the situation, and has foreseen several items of expenditure which the winner has not.

There can be very little in it between your scheme and "Prop's." Try again "Mardon."

"Garnet" has not made use of his side streets for office entrances. The chief blemish, I think, is the placing of his shop's lavatories, which mar so much the flexibility of the scheme. It is not always permitted to place these in the basement, but I think he might have concentrated them in a less valuable position. As will be seen, he goes to considerable trouble to ventilate them.

The one big light court is a commendable feature, but I think his means of escape are inadequate. He sends in a

good report and promises 11 per cent. on return of capital, which may be partly due to the fact that he has cubed his building at 2s. 3d. per ft. cube, a figure difficult of attainment in London.

His financial statement, however, is quite thorough.

"%." You're an optimist, because you only returned 5.3 per cent. A noteworthy scheme in that it entirely avoids internal courts and sets back instead.

"Bullion" has a capable scheme which receives a School Silver Medal, and so has "Baccara."

Altogether a very good show for a by no means easy subject.

THE GRISELL GOLD MEDAL

Six sets of drawings were received in this competition, which is for a prize awarded for the study of Construction, but it doesn't merely stop at that. Construction is so closely bound up with architectural design that competitors are judged also on their planning and elevational treatment.

The subject for this year was a Market Hall in a Country Town.

"Zeil" wins with a good straightforward plan (Fig. 23).

His public entrances are good, although the stalls abutting on the side walls tend to cause congestion in the doorways. Perhaps a rearrangement of the aisles would assist this. There is not much latitude here, however, because the programme calls for somewhat more than half the floor space to be devoted to stalls. Elevationally the scheme does not reflect its purpose, it is more like a power, or small railway, station.

It is curious to reflect that in a competition where construction is emphasised, the elevations should be in the nature of a sham, yet in the Soane medallion some competitors have taken a delight in expressing their constructional lines externally.

The construction of this scheme is generally sound and straightforward.

Among the many good points of "Bahta's" plan is an unloading dock, but his public entrances (from one street only) are poor.

The construction appears to be economical, but why introduce a flat timber roof into a building otherwise constructed of steel and concrete?

"Tyke" has put in a lot of hard work, but his plan is bad and his roof involved. His heating is ingenious but costly.

"Sapper," you also have a poor plan and your architecture is far below your engineering.

"Bee" has a congested arrangement of stalls, and so has "Boodles," who in addition has a strange roof design.

THE ARTHUR CATES PRIZE

The Arthur Cates Prize this year is awarded for the promotion of Architecture in relation to Town Planning.

A scheme is required for a bridge head in a large city connecting with an important shopping street.

Four designs were submitted, and R. H. Matthew and Basil Spence are bracketed equal and share the award.

R. H. Matthew has a generous lay-out (Fig. 20) and a fine promenade by the riverside. His traffic is very well handled. The two gyratory systems, at the bridge head and at the crossing of the shopping street are a good solution. (They would certainly be blessed by the Petrol companies.) The levels are well handled, but how about the unfortunate pedestrian? If he can cross the embankment in safety there is no evidence of it on the drawings.

Mr. Spence (Figs. 21 and 22) has very good traffic arrangements, but the lay-out of his buildings on the river bank (hotels and flats) does not seem convincing. He forms a great circus at the junction of his shopping street. Possibly this is too large to express itself when one considers the height of the buildings on its circumference.

Mr. Spence runs to skyscrapers along his river frontage. A skyscraper may be a pleasant thing—even one like that—but it would suffer by multiplication, and the river frontage would be highly reminiscent of the Fletton brick-works.

Mr. Carnegie. Your traffic arrangements are dangerous and the ramps to your bridge unsuccessfully planned. Your bridge portal is an obstruction, but you achieve a monumental approach to the city with your twin towers.

Mr. Kelly. You haven't realised the possibilities of the programme, and consequently your scheme lacks imagination. Your embankment roadway is of inadequate width and the connection between it and the bridge level, indirect.

ESSAY PRIZE

Eighteen essays were received, and I cannot pretend to have read them all, because until a few days ago they were touring the members of the Jury. Very gallantly did the Jury respond, and tackle these eighteen mighty tomes in the midst of the festive season; so I can pass on to you their views.

In the first place, it is pleasant to tell you that the essays are well above the usual standard. I delved into the two best essays myself, and very delightful I found them.

Now entrants for this prize have first to realise that the intention is to produce an *essay*. Therefore, mere catalogues of facts, however praiseworthy as a contribution toward architectural knowledge, do not fill the bill.

There were two outstanding essays, those by "Byzes" and "Bomba." "Byzes" wins the prize and "Bomba" runs a close second, and deservedly receives an Honourable Mention.

"Byzes'" essay on Sculpture Galleries, in spite of a weak start, is a fine effort and charmingly illustrated. He shows a good knowledge of his subject and marshals his facts well, while his style of writing is very pleasant.

"Bomba," yours was also a fine effort, very well presented, and perhaps a little more robust than "Byzes."

Your illustrations are excellent. The essay is meritorious as a piece of critical writing, although your very enthusiasm traps you into loose argument occasionally.

"*Forsitan*," you have certainly produced a monumental contribution to knowledge, efficiently written and profusely illustrated with photographs and sketches. It well deserves publication in textbook form. Frankly, it is a thesis, rather than an essay, and so it could not seriously challenge the winner.

"*Matterhorn*" has produced a mountainous work upon the architecture of Belgium. It is very thoroughly done, but it is a guide book, not an essay. There are no illustrations.

"*Indies*," on the West Indies architecture, and "*Filifola*" on Valetta, fall into the same error.

"*Silver*," writing on John Dobson, of Newcastle, submits a carefully compiled, readable and well balanced essay.

"*Woodstock*," on New South Wales, has also produced a good essay illustrated by some charming drawings.

"*Inca*," on fenestration, is too short and slight.

The remaining efforts generally fall into the error quoted above. That is to say, that, while they contain useful information, often painstakingly collected and well presented, they are more in the nature of catalogues. Maybe that the entrants this year have been over-impressed by the statement in the conditions: "The competitors will be expected to make a useful contribution to knowledge." In their desire to contribute as much as possible they have lost sight of the prime fact that they are required to produce an *essay*. I suggest that the Jury may care to emphasise this fact next year by an amendment of the wording of instructions, because I feel that what they have at the backs of their minds is a contribution and a stimulus to architectural thought, rather than knowledge.

HUNT BURSARY

One report was submitted for the Hunt Bursary, but this did not meet the required standard and no award was made.

NEALE BURSARY

One set of drawings and testimonials was submitted by Mr. Jellico, who has gained the Neale Bursary for his valuable research work on gardens.

CONCLUSION

To sum up, I think it has been a good year, though not a vintage year. Still, one cannot expect that every year.

I have tried to be as broad as possible and not to allow prejudice or fondness of my own in the matter of architectural style to influence me. That is a matter of personal taste upon which we all differ so much. Thank Heaven! If I may I should like to give a word of warning. I want to warn you about bees in the bonnet.

Bees are enthusiastic insects and people who get them in their bonnets share their enthusiasm. That is something to be thankful for in these blasé days. But there is evidence tonight of a tendency to allow enthusiasm over a pet detail to gain the upper hand, and for the scheme to be built round the detail rather than let the detail take its appropriate place, if it has one, in the complete scheme.

Last year, the Chairman of the Board gave you some very sound advice—to study your programmes carefully. I cannot do better than repeat this. Dare I pass this advice on to the Juries also?

I am not going to apologise for occasionally being caustic in my remarks, because you are all too grown up to resent that. I congratulate every exhibitor tonight upon his achievement.

It is easy to stand up here in a superior manner and pick holes, but I do appreciate the effort you have all put forth.

If I have appeared facetious, you must allow me my little joke, and I assure you that, in spite of it, I have taken my job quite seriously.

If I have appeared to condemn as much as praise, I would like you to know that the intention behind it is to spur you to even greater efforts.

Only an enemy or a congenital idiot will try and persuade you that the present outlook is rosy for the budding architect. This is not a pessimistic statement, because I am convinced we shall win through. But it is a statement of fact, and facts have to be faced. Times of depression have a way of weeding out the weak. Well as you have done, there must be no slacking off if you would survive—and I wish you all high success.

Mr. President, Ladies and Gentlemen, I thank you for listening to me so patiently.

VOTE OF THANKS

The President then called on Mr. W. H. Ansell to propose a vote of thanks to Mr. Berry Webber.

MR. W. H. ANSELL, [F.] (Chairman of the R.I.B.A. Board of Architectural Education): Mr. President, ladies and gentlemen, as one of the critics of past years who still lives, I have very great pleasure in proposing the vote of thanks to Mr. Berry Webber for the masterly and penetrating criticism that he has given us here tonight. The critic's lot is not an enviable one, and I believe there is no instance of a critic acting in that capacity on more than one occasion. His Christmas festivities are overshadowed, he spends an unconscionable amount of time in

these galleries, and when the task is over and the criticism given, he still knows not what is before him from those whom he has criticised. Having attained, *per ardua*, an uncomfortable Ossa, he awaits the piling of Pelion on his devoted head. He stands between the jury and the students; he has to give convincing reasons, or excuses, for the decisions of juries, with which, quite conceivably, he cordially disagrees; and before the end of his task he probably wishes that the R.I.B.A., which entrusted him with the criticism, had also entrusted him with the making of the awards, for a man may give reasons for his own conclusions, but the ways of juries of competitions, who can discover? With

regard to the students, there has been an honourable tradition in this office of critic that criticism shall be constructive, that it shall be in no way carping or destructive, and Mr. Berry Webber has splendidly maintained that tradition tonight. His severest comments, I think, have had in them that helpful suggestion which may assist those who were not fortunate enough to win this year to go on and win, shall we say, in the near future. And coming as they do from one who in the sterner competitions of ordinary architectural practice has achieved such a wonderfully brilliant personal success, these suggestions of his are all the more valuable. I am sure there is no student here tonight but will support me in the vote of thanks which I, Sir, have the honour of proposing.

Mr. CURTIS GREEN, A.R.A. [F.]: Mr. President, ladies and gentlemen, you are in a fortunate position tonight in that I was only asked to second this vote of thanks when I came into the room, so you will be spared a speech.

I have listened with great pleasure and enjoyment to Mr. Berry Webber's criticism. There was in it a kindly humour, behind which was a crystal hardness when getting down to the facts with which you and I are so intimately concerned. I had Mr. Webber's task more years ago than I like to remember, and I felt then as he feels now, that there is no greater responsibility which one can have. I believe this is the field where we learn our job. I remember, years ago, hearing a President, in his address to students, saying: "I congratulate you students

who have gone in for these competitions, especially those of you who have not won prizes; to those who have been successful, I say unto you 'Beware!'" There is a tremendous lot of truth in that. I am sure it is in competitions that we learn our jobs. Incidentally, I would like to say what a wholesome respect I have for Mr. Berry Webber. In two large competitions recently I have met Mr. Berry Webber; I was among the "Also ran." He can produce great plans, but I have never seen any of his work, and I hope some day that I may see a great building by him.

The PRESIDENT then put the vote of thanks to the meeting and it was carried with acclamation.

Mr. BERRY WEBBER (in reply): Mr. President, ladies and gentlemen, the carrying out of this task may have been difficult, but the pleasure associated with it has amply repaid me. As I said before, I only regret that I could not go on and discuss every single design. I do not think I ought to take all the praise to myself, because, after all, a large amount of the matter which I have passed on to you came from the Jury, and I know the Jury will forgive me if I occasionally pulled their august leg. Nor do I think I ought to let the occasion pass without paying tribute to our guardian angel Mr. Haynes, for he looks after the Jury, and the critics, and the drawings and the competitors and everything, and never receives a word of appreciation, nor a grey hair. Thank you very much for your appreciation. I have enjoyed it.

Xth Olympiad, Los Angeles

ARCHITECTURAL COMPETITION

In connection with the Xth Olympic Games to be held at Los Angeles this year the International Olympic Committee are offering for competition amongst living architects belonging to the nations which have been invited to the Games an Olympic silver-gilt medal with diploma, a silver medal, and a bronze medal, with diplomas, to be awarded for the three best architectural designs.

The Competition is limited to works executed since 1 January 1928. Works which were exhibited at the IXth Olympiad at Amsterdam will not be admitted.

Designs submitted should be of a high architectural standard and should have as their subject buildings for the practise of sport, such as stadia, sports grounds, playing grounds, covered-in courts, club buildings, boat houses, gymnasia, swimming schools, etc.

They may be illustrated by:—

(1) Drawings on a scale of at least 1:200 for buildings, and at least 1:500 for grounds, with drawings to larger scale if desired.

(2) Perspective drawings in black and white or coloured.

(3) Photographs of executed works, which must not be smaller than 7½ inches by 9½ inches, and should be mounted.

Prizes will be awarded by an International Jury composed of persons whose names will be published at a later date.

Decisions will be communicated by the General Secretary of the Organising Committee.

Catalogues will be published both in English and in French. All exhibited works will be mentioned, with the names and addresses of the artists.

Under the Regulations issued by the Executive Committee, works destined for the Competition and the Exhibition are to be selected in the first instance by Art Committees in the various countries. Mr. L. Rome Guthrie, F.R.I.B.A., has been asked to organise the collection and selection of works to be submitted for competition.

A small National Selection Committee is being formed, and the following have kindly consented to act:—

Dr. Raymond Unwin, P.R.I.B.A.

Prof. Adshead, F.R.I.B.A.

Mr. Howard Robertson, F.R.I.B.A.

It is hoped that a considerable number of entries may be obtained. The collaboration of the R.I.B.A. is promised, and the assistance of its Allied Societies is cordially requested.

Works should be despatched to reach the R.I.B.A., 9 Conduit Street, London, W.1, not later than 1 March 1932, addressed to L. Rome Guthrie, c/o R.I.B.A. The despatch and return of selected works will be organised by the Selection Committee, including the cost of insurance, packing, and carriage both ways.

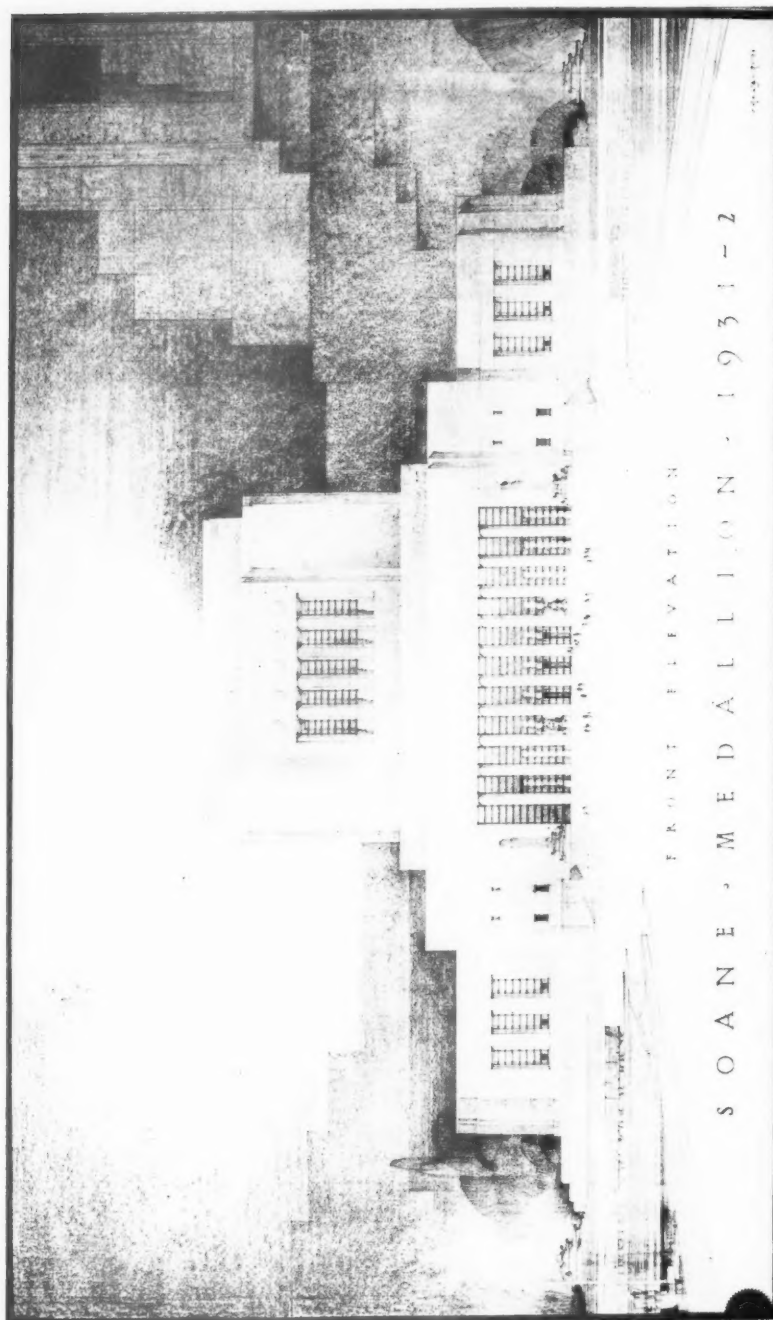
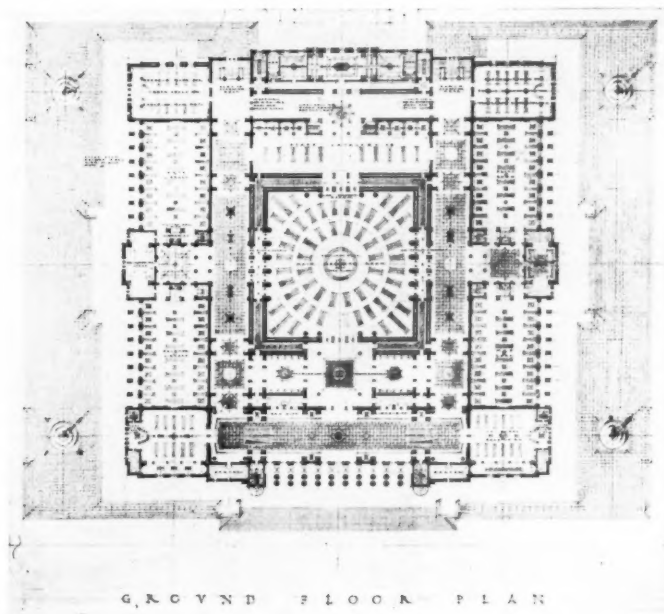
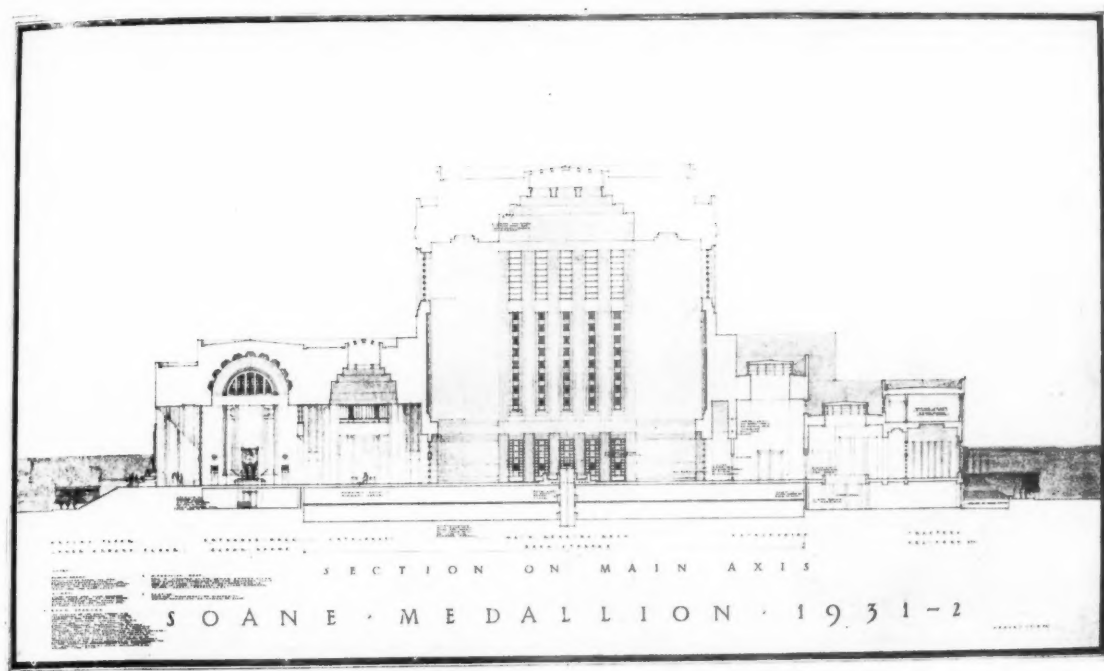
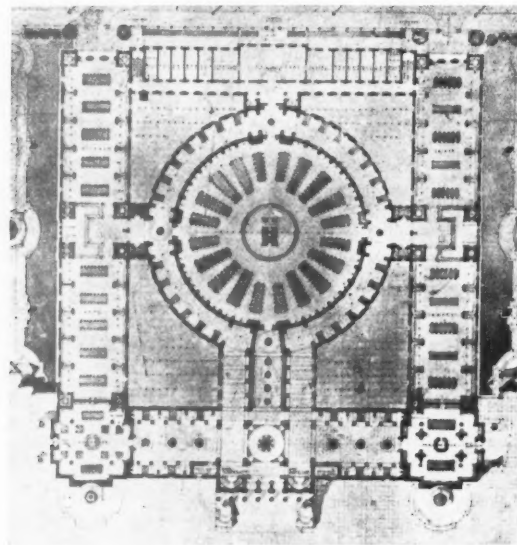
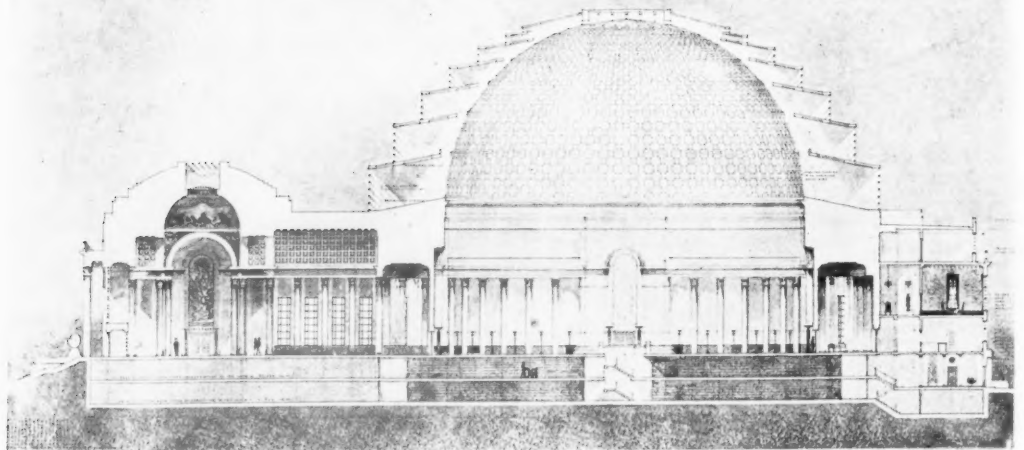


FIG. 2.—DESIGN FOR A NATIONAL LIBRARY. By Robert Hogg Matthew, A.R.I.B.A.
Awarded the Soane Medallion



FIGS. 3 AND 4.—PLAN AND SECTION OF R. H. MATTHEW'S WINNING SOANE MEDALLION DESIGN

THE SOANE MEDALLION · 1931 · 32.



FIGS. 5 AND 6.—A NATIONAL LIBRARY
Plan and Elevation of Design by "Cap"

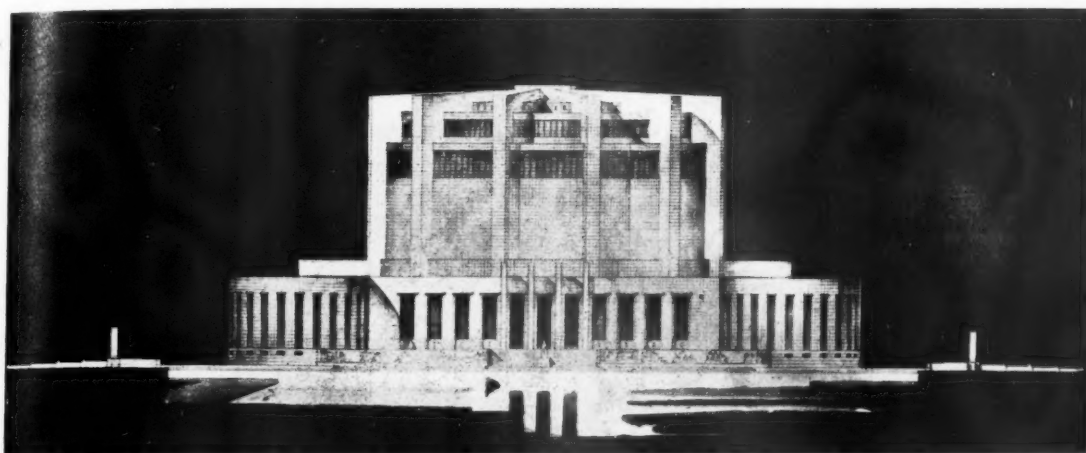


FIG. 7.—A NATIONAL LIBRARY. By "Nebo"

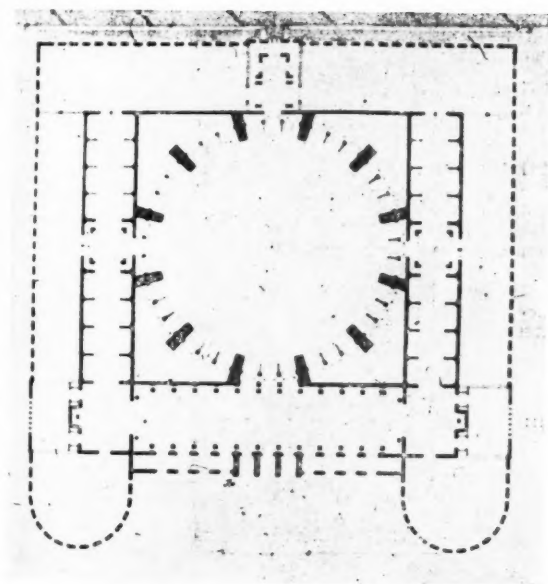


FIG. 8.—PLAN OF "NEBO'S" ELEVATION GIVEN ABOVE

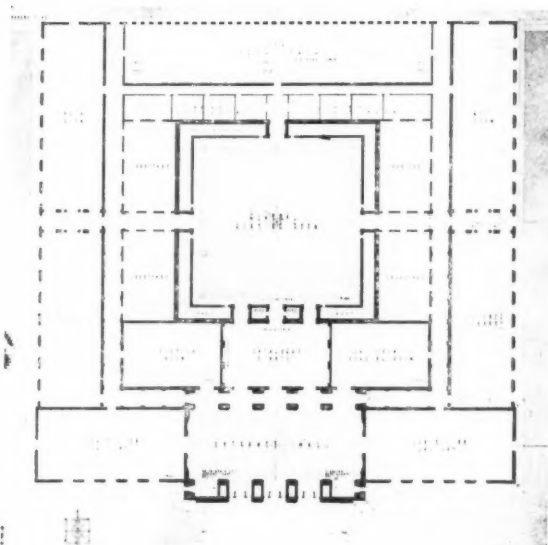


FIG. 9.—PLAN OF "THUMBS'" DESIGN

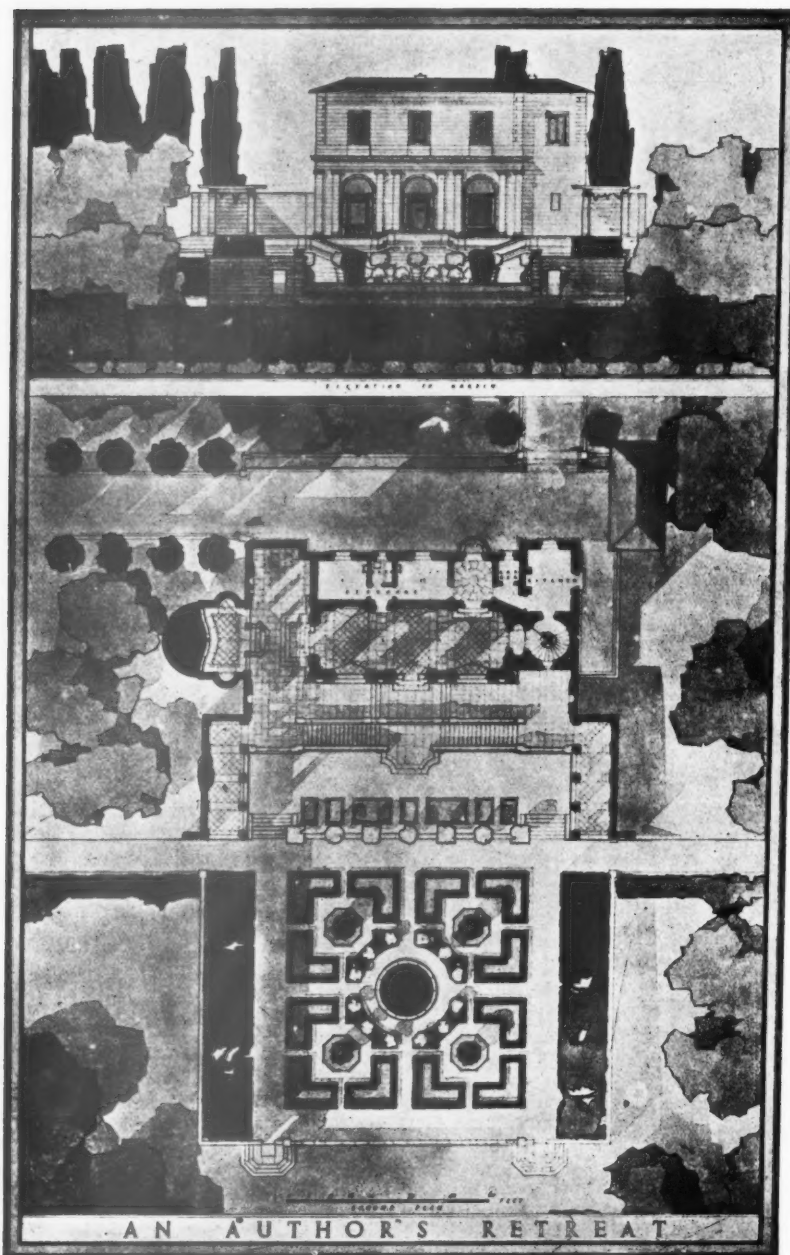
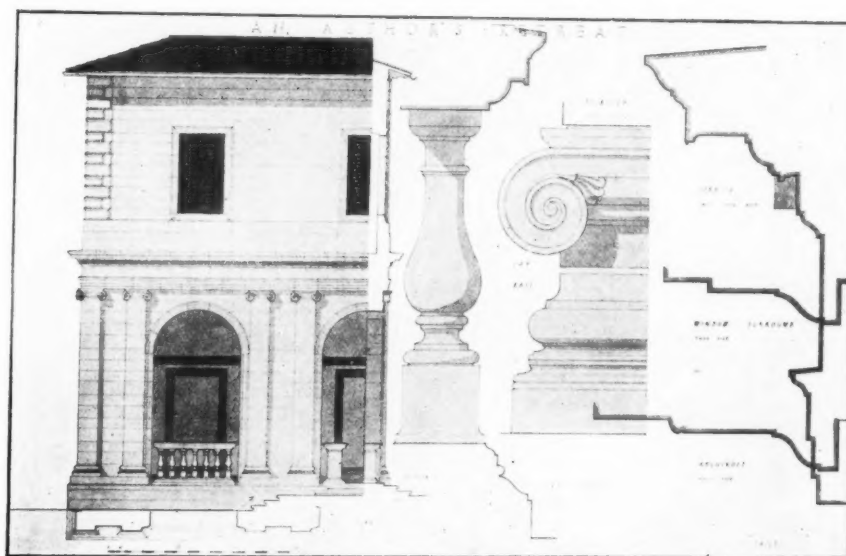
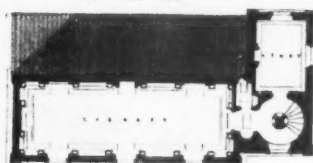
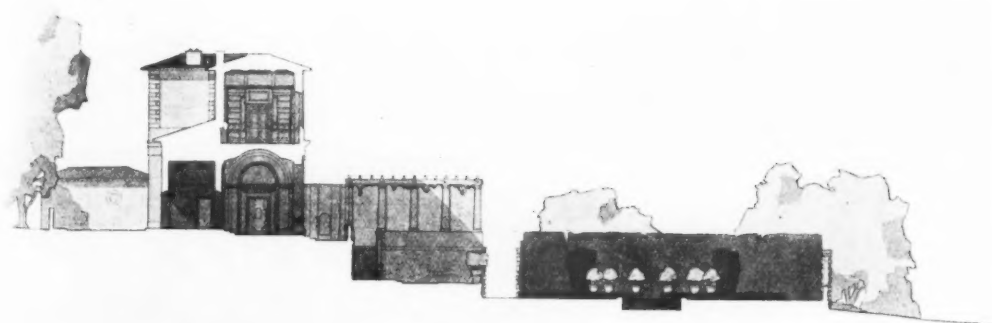


FIG. 10.—AN AUTHOR'S RETREAT. By Cecil Johnstone Searle
Awarded the Tite Prize



FIGS. 11 AND 12.—SECTION OF AND DETAILS OF C. J. SEARLE'S TITE PRIZE DESIGN

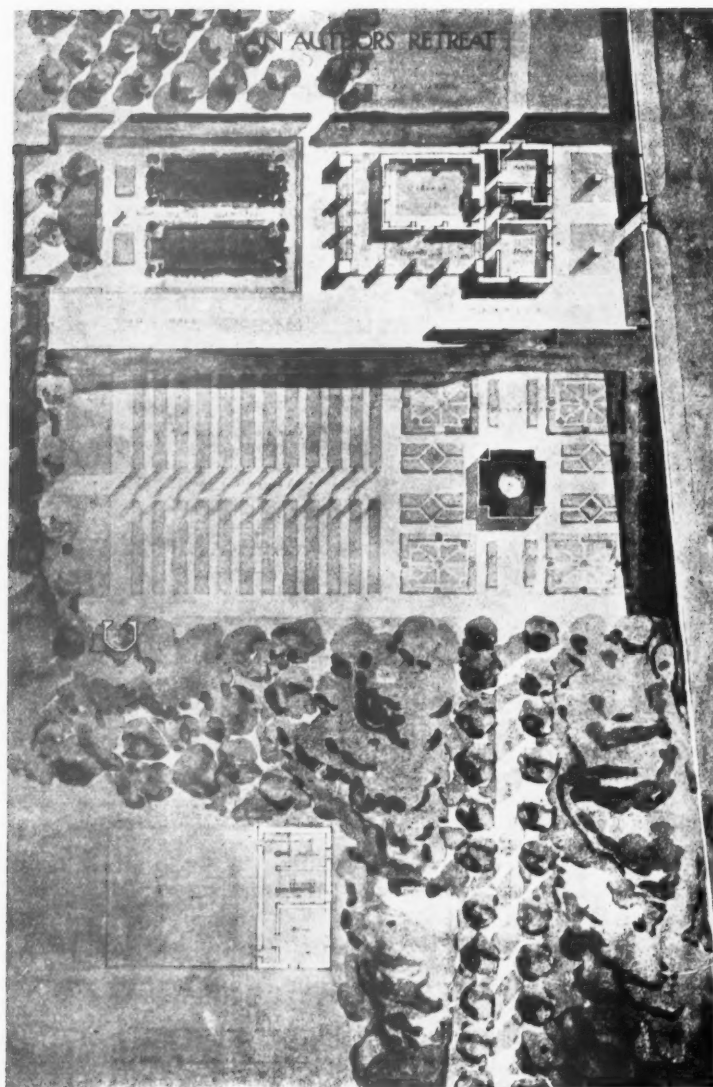
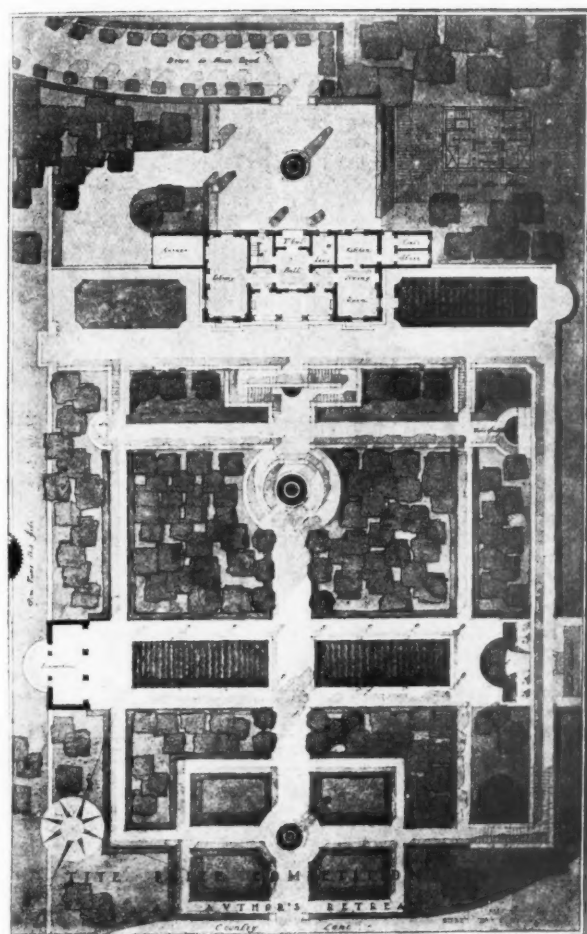
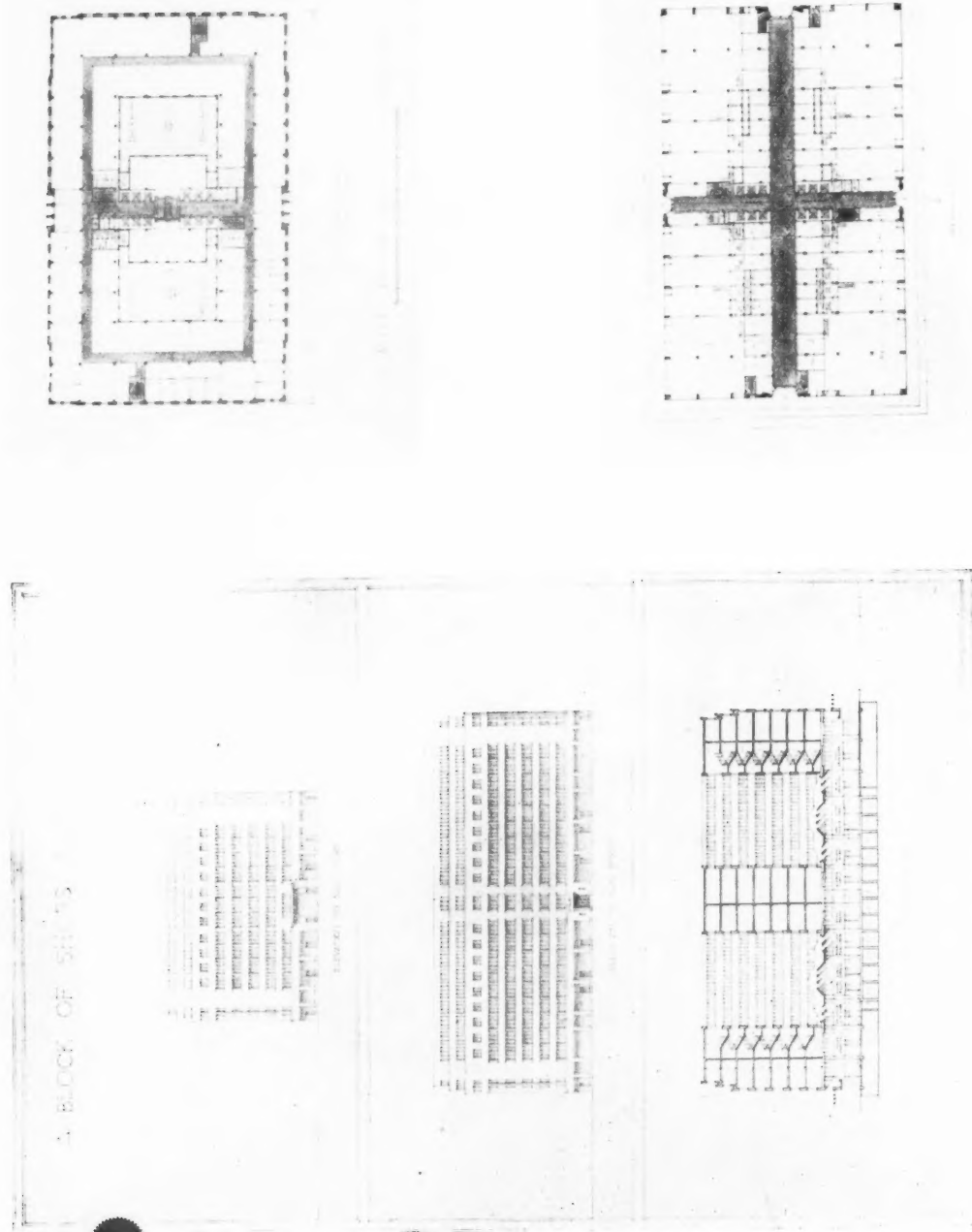


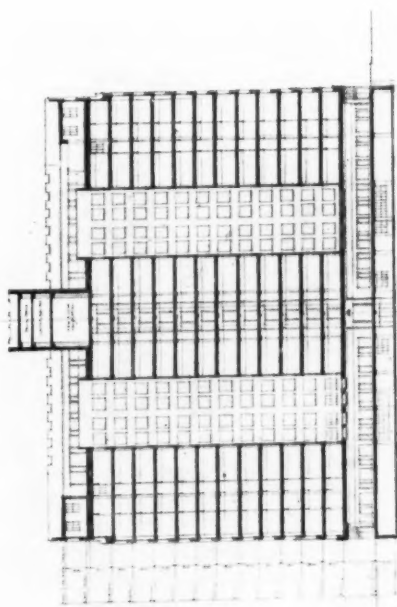
FIG. 13.—PLAN OF DESIGN FOR AN AUTHOR'S RETREAT. By Cormac Patrick Saurin
Awarded a Certificate of Hon. Mention in the Tite Prize



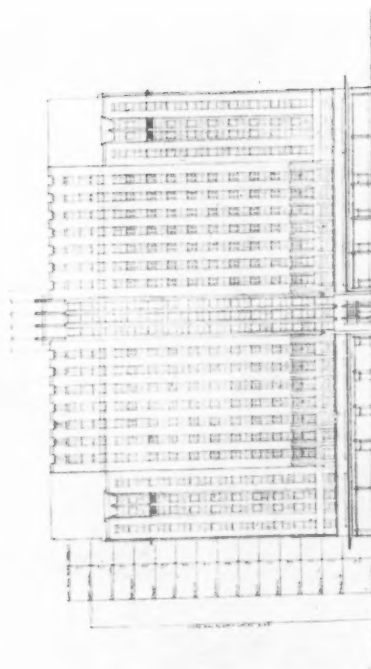
FIGS. 14 AND 15
ELEVATION AND PLAN OF DESIGN FOR
AN AUTHOR'S RETREAT
By William Blair
Awarded a Certificate of Hon. Mention
in the Tite Prize



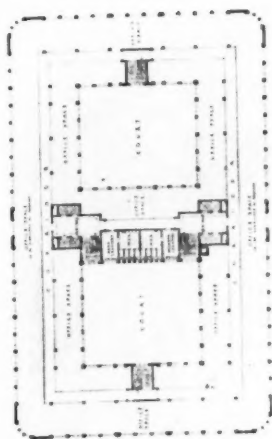
FIGS. 16 AND 17.—A BLOCK OF SHOPS AND OFFICES. By Wilfrid Valder, A.R.I.B.A.
Awarded the Alfred Bosson Travelling Studentship



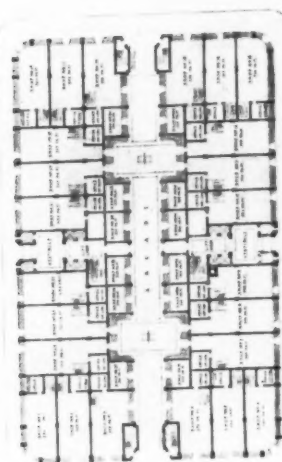
THE ALFRED BOSSON TRAVELLING STUDENTSHIP



THE ALFRED BOSSON TRAVELLING STUDENTSHIP



GENERAL FLOOR PLAN



FIGS. 18 AND 19.—A BLOCK OF SHOPS AND OFFICES.
Drawings by James Aubrey Cosh, B.Arch., A.R.I.B.A.
Awarded a Silver Medal in the
Alfred Bosson Studentship Competition

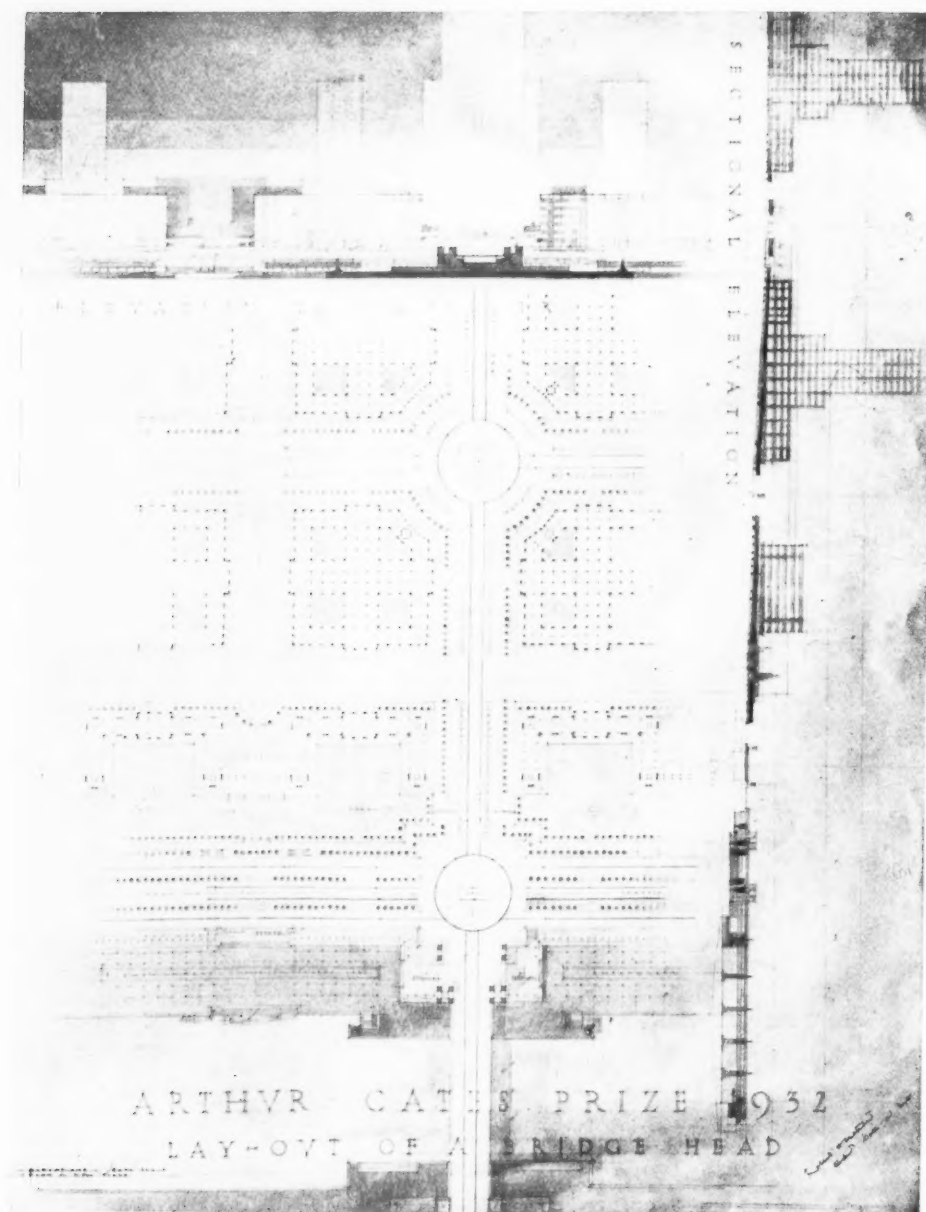
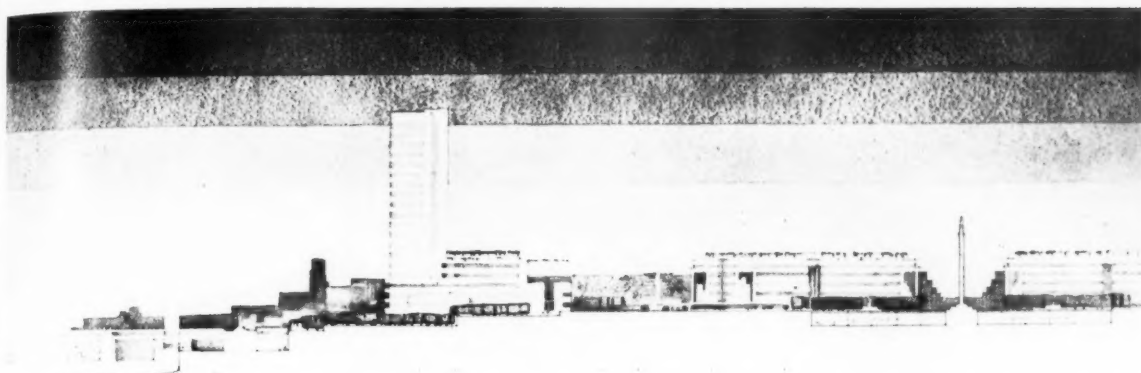
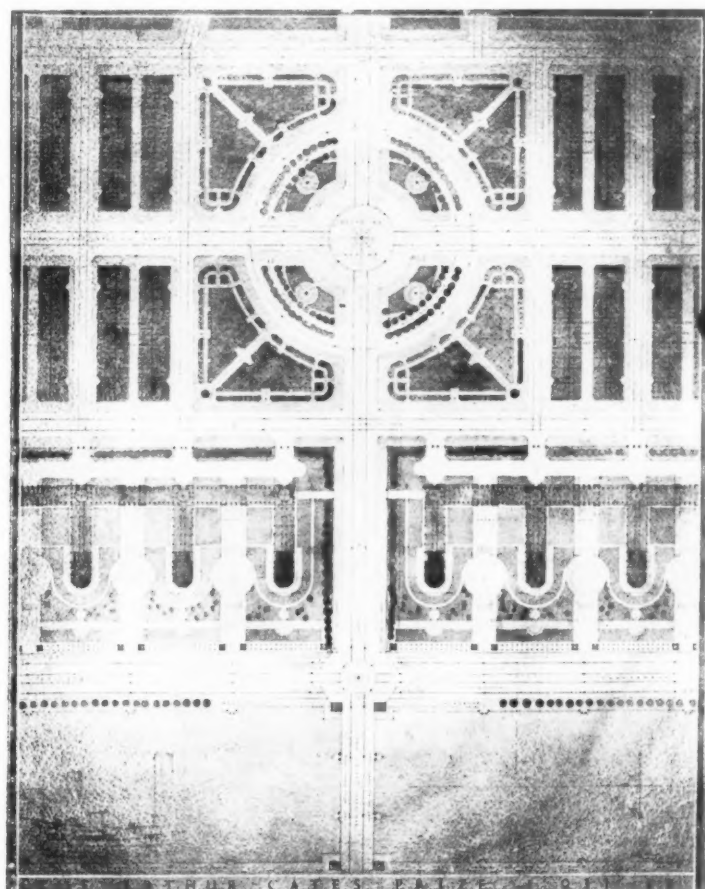


FIG. 20.—LAY-OUT OF A BRIDGE-HEAD. By Robert Hogg Matthew, A.R.I.B.A.
Awarded the Arthur Cates Prize, jointly with a design by Basil Spence



THE ARTHUR CATES PRIZE 1931-32



FIGS. 21 AND 22.—LAY-OUT OF A
BRIDGE-HEAD

By Basil Spence

Awarded the Arthur Cates Prize
jointly with a design by
Robert Hogg Matthew

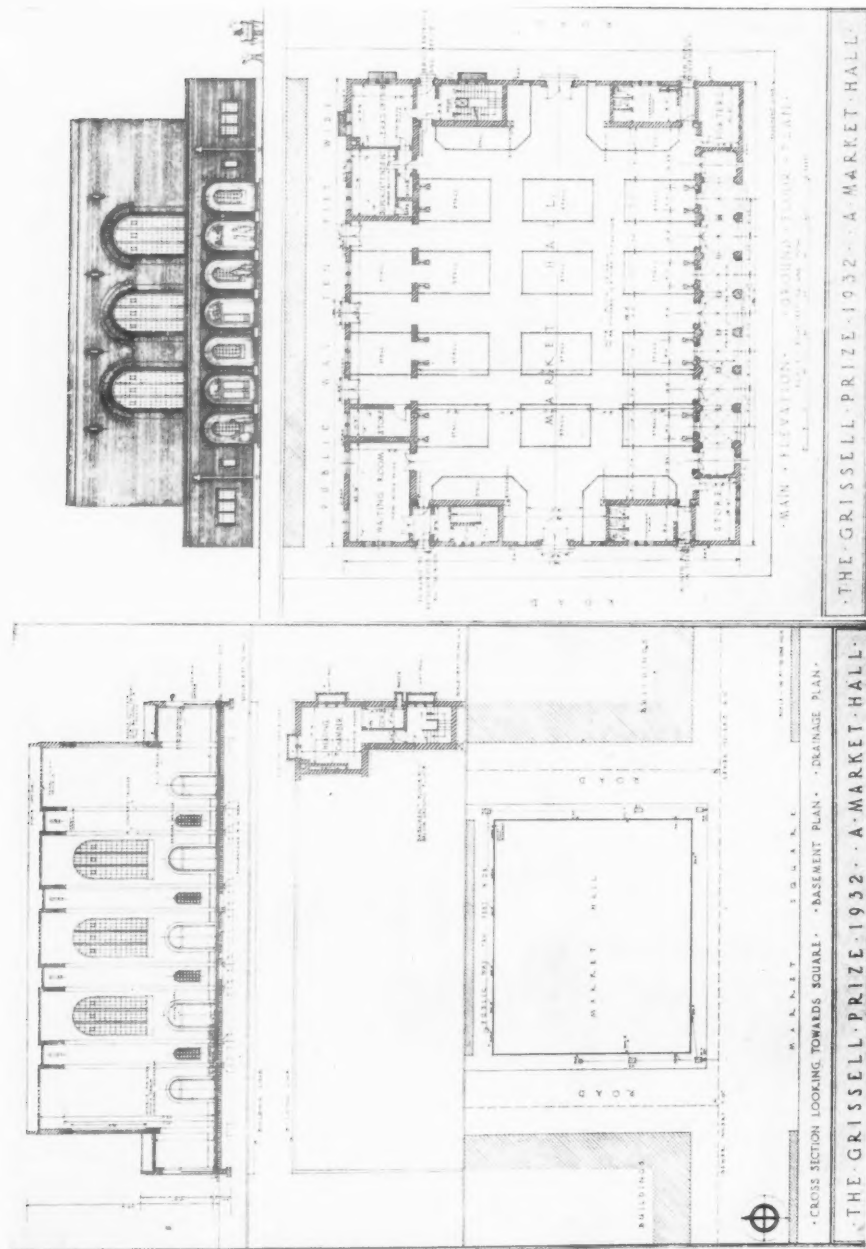


FIG. 23.—WORKING DRAWINGS FOR A MARKET HALL IN A COUNTRY TOWN. By John Hughes, B.Arch. Lyp., A.R.I.B.A.
Awarded the Grissell Gold Medal

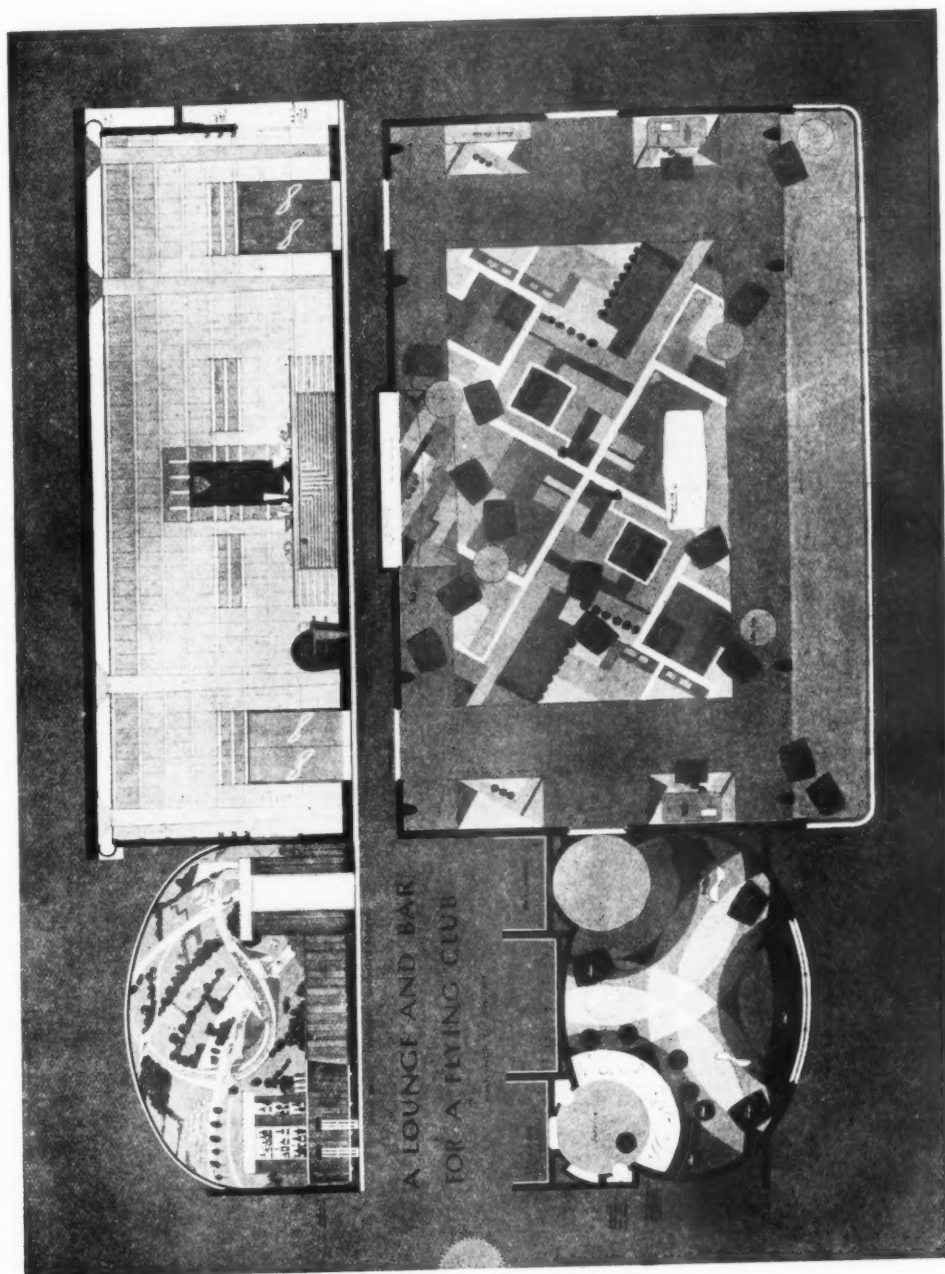


FIG. 24.—FLOOR PLAN AND SECTION LOOKING NORTH OF A COCKTAIL BAR FOR A FLYING CLUB.
A design by Lawrence Wright, B.Arch., Lyp., A.R.I.B.A., awarded the Owen Jones Studentship

The Programmes

THE TITE PRIZE

N.B.—Students are reminded that this Prize is awarded for the Study of Italian Architecture.

AN AUTHOR'S RETREAT

An author with an appreciation of the Architecture of the Italian Renaissance desires to erect a retreat for the housing of his library and for the purpose of working in seclusion. It is proposed that this building should be erected on an eminence in a picturesque Italian garden. The site has a gentle slope and the lay-out accompanying the retreat may include terraces, fountains and pools. The retreat should comprise a large loggia, a large library, a private study, two bedrooms with bathroom and w.c.'s and a small kitchen.

Competitors must direct their attention to correct classical detail and the study of profile, mouldings and ornament.

The actual site occupied by the building should not exceed 2,000 square feet.

DRAWINGS REQUIRED:

1. *For the Sketch Design:* Elevation, plan and section to one-sixteenth inch scale.
2. *For the Final Drawings:* Elevation, plan and section to one-eighth inch scale, with portion of elevation to half-inch and full-size of mouldings.

IMPORTANT.—*The Final drawings, inclusive of margins and mounts, are not to exceed in total area 25 square feet. Large margins are not desirable. The use of strainers is not obligatory, but drawings must be mounted.*

THE SOANE MEDALLION

A NATIONAL LIBRARY IN A CAPITAL

The site chosen faces the embankment of a wide river and is approached by a bridge. The site can be taken as level, and as being 12 feet above the high-water mark of the river.

GENERAL ACCOMMODATION

A spacious entrance hall, cloakroom and lavatories for both sexes (public and staff), administration offices, repairing, printing, packing, storage, heating, fuel, etc. Rooms for the director and departmental librarians.

ACCOMMODATION FOR READERS

	Sq. Ft.
General Reading Room	15,000
Arts Library	5,000
Science Library	5,000
Exhibition Gallery or Galleries (total area) ..	10,000
Print Room	5,000
Map Room	5,000
Children's Reading Room	3,000
Periodical Room	3,000

Note.—Of the above, the General Reading Room and Periodical Room must be on the principal floor.

No books will be stacked in the General Reading Room, but in the other libraries and rooms they may be kept in bookcases, arranged in recesses or otherwise. In addition, 60,000 feet super of floor space is to be devoted to stacking books for the General Reading Room and a further allowance of 30,000 feet super of floor space for the stacking of books belonging to the other libraries. The stacks can be sub-divided among as many floors as seems desirable.

The Principal Floor may be either on the ground or first floor levels.

Ample space should be provided for a catalogue room adjacent to the general reading room.

The exhibition galleries may be used as thoroughfares to other rooms if necessary, but preferably not to the general reading room.

The entrance hall should connect to the cloak rooms and offices in general.

The remainder of the site and its immediate surroundings is to be laid out to form a suitable setting to the whole building.

The attention of competitors is particularly drawn to the fact that this scheme is for a National Library for the purpose of research and is *not* a Public Lending Library.

DRAWINGS REQUIRED:

- For the Sketch* .. (1) Plan of principal floor and elevation to river to scale of 32 feet to one inch.
- For the Final Drawings* (2) Plan of principal floor, showing treatment of site and general surroundings to scale of one-sixteenth inch to a foot.
Elevation to the river to a scale of one-eighth inch to a foot.
- (3) One section to a scale of one-eighth inch to a foot.
- (4) Detail of any part of the building, either interior or exterior, to half-inch to a foot.

IMPORTANT.—*The Final drawings, inclusive of margins and mounts, are not to exceed in total area 35 square feet. Large margins are not desirable. The use of strainers is not obligatory, but drawings must be mounted.*

THE OWEN JONES STUDENTSHIP

THE LOUNGE AND BAR OF A FLYING CLUB

A small but wealthy flying club is proposing to build new headquarters adjoining its flying ground, which is situated some distance outside a large town in the South of England.

The central feature of the new plan consists of a lounge and bar for the use of members and guests. The lounge, to which has been allotted a floor area of 1,000 square feet, is approached from the north side through large double doors from a vestibule and hall, and on the south side are large windows which open on to a terrace overlooking the flying ground.

On the east side of the lounge are double doors connecting with an ante-room and dining room, and on the west side in situated the club bar, which has an area of 300 square feet (including a small service space behind the counter), and which should be open to, and easily approached from the lounge.

The Club Committee feels that the decoration of the new lounge, while allowing for the usual club comfort, should incorporate the use of colour and modern materials in order to express its individual character.

The provision of any fireplaces is unnecessary.

The Building Committee now require drawings illustrating the architect's ideas for the decorating, lighting and furnishing of this lounge and bar, which should be accompanied by a short report on the materials, etc., used.

DRAWINGS REQUIRED

Section looking North	}	All to half-inch scale.
" " South		
" " East		
" " West		
Plan of Floor ..	}	
" " Ceiling ..		

INSTRUCTIONS TO COMPETITORS

1. Drawings must not exceed 25 square feet in total area, inclusive of margins and mounts.

THE MEASURED DRAWINGS PRIZE

The Royal Institute Silver Medal and £75 will, subject to the conditions hereinafter specified, be awarded to any member of the Profession (of any nation) who submits the best selection of drawings, accompanied by the original plottings and sketches. The Council attach special value to perspective sketches done on the spot of an explanatory rather than a pictorial nature, and to measured drawings. The strainers on which the drawings and sketches are mounted, as directed in No. 3 of the General Conditions, are not to exceed five.

THE ESSAY PRIZE

The Competition will be confined to Associates and registered Students of the R.I.B.A. and registered Students of Dominion Allied Societies who have reached the age of 21 years on 1 July of the year in which the competition is held, and have passed the R.I.B.A. Final, or equivalent Examination, or have produced certificates from responsible Architects to the effect that they have reached the required standard.

The Essay Medal and £50 will be awarded for the best Essay on a subject of architectural interest. Candidates are required to submit to the Secretary R.I.B.A., the title and a brief description of the proposed scope and treatment of the subject chosen, for the approval of the Jury. This is done anonymously—the Jury being unaware of the name of the author of the proposed Essay. The competitors will be expected to make a useful contribution to knowledge, so that the Essays can be accepted as authoritative statements on the subjects dealt with; the facts should be logically marshalled and presented clearly in terse and idiomatic English. Photographs as well as drawings will be permitted as illustrations, if essential, and a bibliography should be added.

THE ALFRED BOSSOM TRAVELLING STUDENTSHIP

The Alfred Bossom Travelling Studentship, a Gold Medal and £250, for the encouragement of the study of commercial architecture in America is confined to those who have reached the age of 21 years on the 1st July of the year in which the competition is held, and who have attained the Associateship of the R.I.B.A. after (1) having passed the R.I.B.A. Final Examination, or (2) having qualified for exemption from the R.I.B.A. Final Examination at a School of Architecture recognised for exemption from the Final Examination.

A Silver Medal will be awarded to the competitor placed second in the competition, and where there are three or more competitors from any particular School the best of the three or more competitors will in each case be awarded a Silver Medal, provided that their entry to the competition is made with the approval of the Head Master of their School.

The successful candidate will be required forthwith to sign an undertaking to spend not less than six months in America in the study of commercial architecture. Of these six months three months may be spent in travel and three months at work in an Architect's office.

A BLOCK OF SHOPS AND OFFICES

A promoter of building schemes has secured an option on an island site situated in the best shopping district of a very large town. On this he proposes to build a block of shops and offices.

As the Architect appointed by this promoter, you are required to prepare drawings for a building which will fully

develop the site and which will provide the following accommodation:—

(a) Rentable lock-up shops on all available frontages on the ground floor.

(b) An arcade of rentable shops on the ground floor running lengthways through the centre of the site.

(c) Rentable offices on several floors above.

The rentable shops (a) must have small rooms at the back which can be top lit and a basement for storage with pavement lights and a small lavatory and w.c. Access from the rear is not essential. The basements may not project more than 4 feet 0 inches beyond the building line.

The shopping space provided should be capable of flexible subdivision so that large portions may be rented for single businesses.

The arcade (b) is to have shops on both sides, which should not be less than 12 feet 0 inches deep.

An important approach or approaches must be given to the offices (c). The office space provided must be capable of easy subdivision.

You are required to decide the height of the building at your own discretion, and within the restrictions of the local building regulations. There are no restrictions by ancient lights.

The object of the building will be to attract the best class of tenant and to obtain the highest possible rentals, and the elevations and decoration should be designed with this fact in view.

You must name the town in which you assume the building to be situated, and must send in a copy of the local building regulations with your design.

DRAWINGS REQUIRED

Plans, sections and elevations sufficient to explain the scheme to a scale of $\frac{1}{16}$ th inch to 1 foot only.

REPORT

You are required to submit a short, concise outline description of the building, the method of construction and the mechanical equipment.

FINANCIAL STUDY

As an important part of the scheme, you are also required to make estimates showing:—

1. Land, building and overhead costs.
2. Gross income from rent receipts.
3. Maintenance costs and charges.
4. Net income and the rate of interest to be anticipated on the capital invested.

These estimates must be given in detail and all your calculations included.

The purchase price of the land is £174,000 (=£5 per foot).

THE GRISELL PRIZE

The Competition will be confined to Associates and registered Students of the R.I.B.A. and registered Students of Dominion Allied Societies who have passed the R.I.B.A. Final, or equivalent Examination, or have produced certificates from responsible Architects to the effect that they have reached the required standard, and who have not been in practice for a longer period than 10 years.

A MARKET HALL IN A COUNTRY TOWN

The site for the proposed building, as shown on the plan, has a frontage of 120 feet 0 inches to the Market Square, and a depth of 100 feet 0 inches to a 10-foot public way; there are 40-foot roads on the remaining two sides of the site, which is level.

The building is to be erected by the Local Authority for the sale of local produce, and also to provide accommodation for the public.

The following approximate accommodation is required:—

Market Hall, about 7,000 feet super, free from internal sup-

ports, and including not less than 18 stalls of about 200 feet super each, with adequate space for the public.
 Superintendent's office, 180 feet super.
 Clerks' office, 250 feet super.
 Small store and safe.
 Public waiting room, 400 feet super.
 Porters' room, 150 feet super.
 Store, 200 feet super.
 Refreshment room, 800 feet super.
 Kitchen and offices, 600 feet super.
 Public lavatories, heating chamber, etc.

The building, with the exception of the Hall, may be planned on one or two floors at the discretion of the competitor. Reasonable economy is to be observed in the working out of the scheme. There are no rights of light which can affect the scheme.

Local bye-laws are to be complied with and a copy should accompany the drawings; but copies of the London Building Act need not be submitted.

The design should be presented in the form of working drawings, with the materials and construction clearly indicated by a system of hatching or colour in a manner consistent with general practice.

DRAWINGS REQUIRED

Plans of each floor, one cross section, front and side elevations, to $\frac{1}{4}$ inch scale: a cross section showing at least half of the roof truss and the front portion of the building, including foundations, and sufficient elevations and plans to illustrate clearly the methods of construction of a typical bay of the building, to a scale of $\frac{1}{4}$ inch to 1 foot 0 inches. Calculations for a typical truss with the stanchion or pier and foundation. It may be assumed that at a depth of 3 feet the soil has a safe bearing capacity of two tons per square foot.

THE HUNT BURSARY

The Competition will be confined to Associates and registered Students of the R.I.B.A. and registered Students of Dominion Allied Societies who have reached the age of 21 years on the 1st July of the year in which the competition is held, *who are British subjects under the age of 30 years*, and who have passed the R.I.B.A. Final, or equivalent Examination, or have produced certificates from responsible Architects to the effect that they have reached the required standard.

The Hunt Bursary, founded for the encouragement of the study of Housing and Town Planning, will, subject to the above conditions and to the conditions hereinafter specified, be awarded to the candidate who shall submit the best selection of drawings or other evidence (for example, reports on the scheme submitted, note-books, sketches, and/or analyses of town planning work, etc., etc.) of knowledge of Housing and Town Planning, and testimonials.

THE NEALE BURSARY

The Competition will be confined to Associates and registered Students of the R.I.B.A. and registered Students of Dominion Allied Societies who have reached the age of 23 years on the 1st July of the year in which the competition is held, and have passed the R.I.B.A. Final, or equivalent Examination, or have produced certificates from responsible Architects to the effect that they have reached the required standard.

The Neale Bursary, founded for the encouragement of the study and measurement of old buildings, will, subject to the conditions hereinafter specified, be awarded to any British subject who shall submit the best selection of drawings and sketches and/or other evidence of research in the field of historical architecture, and testimonials.

Special attention is called to the fact that the Council will not consider as suitable for submission in competition for this Bur-

sary drawings submitted in competition for the Pugin Studentship or for the R.I.B.A. Silver Medal for Measured Drawings.

The candidate must submit his programme of travel and study, which will be taken into consideration by the Jury in making the award.

The Jury reserve the right to make the award subject to a personal interview with the candidate.

The successful candidate will be required forthwith to sign an undertaking to spend not less than four weeks in some part of the United Kingdom or abroad, during which he will study some of the best examples of old buildings in the places he undertakes to visit, and will prepare measured drawings and a thesis thereon. He must, before the 31st December 1932, deliver to the Council of the R.I.B.A. the thesis and measured drawings prepared by him in the course of his tour. It is the desire of the Council that the holder of this Bursary shall endeavour to make a definite contribution to knowledge.

THE ARTHUR CATES PRIZE

The Arthur Cates Prize, founded for the promotion of the study of Architecture, is offered annually according to such rules as the Council for the time being of the Institute shall from time to time enact.

The persons eligible to compete for the Prize are persons who have either passed the Final Examination of the Institute in one Examination only, or who have obtained by attendance at one of the Schools of Architecture approved by the Institute, diplomas exempting them from the said examination.

In the current year, 1931-32, the Prize is offered for the promotion of *ARCHITECTURE IN RELATION TO TOWN PLANNING*.

A large city is intersected from east to west by a non-tidal river 300 feet wide, which is to be spanned by a road bridge 65 feet wide between parapets.

A scheme is required for the treatment of the bridge head on the north bank connecting with an important shopping street 90 feet wide parallel to, and 900 feet distant from, the river.

The embankment is 10 feet above the normal water level, and the ground rises to the shopping street, which is 50 feet above water level. A wide riverside embankment road is proposed, of such a character as to provide for the needs of traffic and also as a promenade for pedestrians.

It is intended to erect important buildings on the sites with river and street frontages, and suggestions should be given for their architectural treatment. It is desirable that the sites with river frontage should be reserved for hotels or blocks of flats, and sites with street frontage for large stores, shops and offices. There are no restrictions as to height of buildings, but the façades must be related to the width of streets or open spaces that are provided; due regard must be paid to the need for sunlight.

It is essential to provide road connections between the embankment and the bridge head, and attention must be paid to the necessity for an efficient system of traffic circulation in the whole lay-out.

The river is used for the navigation of barges and other small craft.

DRAWINGS REQUIRED

1. A general lay-out plan to the scale of $1/5000$ th (41.66 feet to an inch), covering a sufficient area to illustrate the scheme. The system of traffic circulation must be indicated on the plan.

2. Such other drawings, to a scale of not less than 32 feet to 1 inch, as will illustrate fully the design and arrangement of the buildings in the vicinity of the Bridge Head, also the levels of the streets and approaches.

Not more than three double elephant sheets may be submitted.

The Principles of Modern Architecture

AN ADDRESS BY ELIEL SAARINEN

TO THE 64TH CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS*

Louis Sullivan explained once to me his philosophy of architecture. When he finished, he said: "That is the only right thing to do."

I looked sceptical and said: "Do you think so?"

"Yes," he answered, "that is the only right thing to do—for me. You have to consider what is right for you."

I have to say the same thing to you, when I am going to explain my opinions:

"That is the only right thing to do—for me. You have to consider what is the right thing for you."

There is still another point I will mention, so there will not be any mistake. When I speak about contemporary architecture, I do not mean the French modernistic, as you call it in this country. I will not mention anything in this way or that way, or my personal opinions of contemporary architects and their work. I will speak only about principles, and I only take into consideration architecture, which has principles and logic behind the forms.

I will not criticise. And if I do criticise, I will limit my criticism to a little story:

There was a man walking crookbacked along the street. His friend met him and said:

"What is the trouble with you—lumbago?"

"No," he answered, "That is not lumbago. That is modern furniture."

WHY THIS SEARCH FOR NEW FORMS?

My topic will be:

The historical and ethical necessity of the contemporary movement in the development of our culture.

We all know that when something new comes in our art life, minds are divided into two main parts. One part is for the new: the progressive minded; another part is against the new: the conservative minded. Both are necessary. The progressive part is the motor which gives the speed; the conservative part is the brake which prevents accidents.

There is a third group in the middle, doubtful, hesitating, and asking:

"Is this only a fashion for to-day, or will it last?"

The conservatives who are against the new are against it partly because they have grown up with the old forms and they are slow in changing their minds. They are watching to see how the new will develop. Others are against because they are satisfied with the old forms, they

are afraid of something new which disturbs them, and they do not see anything good in it.

And I have heard remarks like this:

"Why all this searching of new forms? We have architecture already settled. We have the antique and the Gothic. They have been regarded for hundreds of years as basic things in all architecture. Aren't they good enough?"

It is surprising that they ask this.

Because nobody asks: "Why all this thinking to-day? We have Plato, Aristotle and Kant. Aren't they good enough?"

Or: "Why all this composing to-day? We have Bach, Mozart, Beethoven."

I think, however, most of the people understand the movement. They see the logic of it, they know that a new time has to create new forms. But they maybe think it goes often too far. Why revolution? Why not evolution?

There is not much difference between revolution and evolution in art matters. Revolution is only evolution at more speed. All the different appearances in human culture have to develop parallel with each other. If one is slower than the others, it has to hurry. But the result will be evolution.

Suppose that our cultural life from the Renaissance to our day had developed with smooth evolution. Suppose our architecture had developed parallel with it, always moulding its forms according to the changing life, day after day, year after year. Suppose further we still would wear the Renaissance dresses, with gilded brocades and colourful ornaments. Don't you think that one day there would be quite a radical change? Don't you think that we would take off the ornaments and fit our dresses to the spirit of the time?

But now we wear golf knickers and straight cut suits and enter Greek temples and Roman palaces, and are surprised that there is a revolt in architecture—a revolution.

But is there a revolution?

He who still sticks to the old forms thinks so. He who has for years been longing for new forms does not think so.

I became an architect in 1897. I had a classical training in school, but already in the school years I freed myself from the old forms and went my own way. I don't see the revolution. I see only evolution. And as I look back over those thirty-five years, I think often that the evolution is too slow.

* Reprinted from *The Octagon*, the Journal of the A.I.A., April 1931, by permission.

THE FUNDAMENTAL FORM

A few weeks ago we had a dinner at the Architectural League in New York. Ralph Walker made a speech. He spoke about the individuals who do research work in contemporary architecture. He explained how they go different ways, how they solve their problems differently, and how they look upon things from different angles. He said: "We need those individuals. They are our leaders. They try to find the way for us."

That is true. And it is right that those individuals go their different ways.

But could you imagine the old styles like antique and Gothic being born if the individuals, the leaders had *not* gone different ways in those days? Quite naturally, they had to do their research work too; they had to try different ways; they had to seek just as we have to do it to-day.

But there was something which, as time went on, drew them together. There is a repulsion and attraction in art development just as in Nature. There is something fundamental in the power of the human mind, in the power of a nation, or in the power of a cultural epoch, which directs the whole life.

I call it: *The fundamental form*. The fundamental form of the time, the fundamental form of a nation.

This fundamental form is the attractive power which leads the art development towards a coming style.

We have many kinds of individuals, but only those individuals are our leaders, who feel the fundamental form of our time and who can express it in an adequate architectural language. And the strongest of them will remain as milestones in the history of architecture.

That is so in every art.

But more in architecture than in other arts the outline of the individual disappears when the time passes by and the spirit of the time comes in the foreground.

When we study sculpture, we like to know the name behind the sculpture. When we study painting, we like to know who is the master and we name the painting after the master: a Rembrandt, a Van Dyck, an El Greco. When we read literature, and go so far in the past as to the antique literature, we still like to know the name of the author.

But when we go to a town in France, Germany or Italy, we are not so much concerned over the name of the architect. We say: "This is Twelfth Century; this is Thirteenth Century." The *spirit of the time* speaks to us.

And we feel the spirit of the time not only in the forms of the architecture, but we feel the spirit of the time in the entirety of life *through the forms* of the architecture. This because the whole life was conducted by the fundamental form of the time.

The Fundamental form of the time was the real leader.

What it is, we do not know. Its influence comes through intuition, and it has to be felt with intuition.

In studying the architecture of old Greece, their sculpture, their painting, their crafts, in studying their philosophy, literature, drama, their whole life with cus-

toms, dresses and even their movements, as far as we can study them from their paintings and their sculptures, we feel how everything is especially Greek, and *only Greek*. There is something which draws everything together and forms it to an entire world for itself.

If we take something from Greek culture and compare it with the culture of Old Egypt, we will find that it is strange there. It doesn't fit. It doesn't fit, because the fundamental form of Egypt vibrates differently than the fundamental form of Greece.

Compare Romanesque, Gothic, Assyrian, and Chinese with each other. And we see how each one has built his own world of forms. Each one has his own fundamental tune. No one can imitate the other, it would sound false. *Each of those great cultural epochs has had creative power to build its culture in an expressive style of its own through a fine sense for its fundamental form.*

Now, if we compare our attempts to develop a contemporary architecture of to-day with those great epochs of the past, we have to ask:

"Does the fundamental form of our day conduct our movement, or do we still wander in darkness? Where do we find our leaders?"

The same question is asked in other arts.

Who is the leader of Music to-day? Is it Debussy? Is it Stravinsky? Is it Sibelius?

In painting we have had in a few decades impressionists, symbolists, pointilists, cubists and so on. Each one thought it had found the key of the time.

We have Cézanne and Picasso. Many say that Picasso is the greatest painter of to-day. Maybe. Maybe he will found the painting of the future. Or maybe his influence is gone in a few years, a few decades.

Maybe there will appear some day a strong mind which will go deep into things, and the doors will open for the painting of the future.

Maybe the same will happen in the art of building!

Only the future can tell.

FUNCTION AND BEAUTY

But, says someone, why all this talking about deep thinking?

Our time is practical! We have to build in a practical way. Practicality has to decide the form of our architecture.

If a building is practical, it is beautiful. This is what they say.

But I wonder! I wonder if it is so, because we so often see very, very practical buildings, practical from every angle, practical in every point, and they appear so terribly ugly. They have no proportions, no rhythm, no balance of masses. The colour is terrible, the treatment of materials is terrible.

So, I don't think we can say that if a building is practical it is beautiful.

But, I think we could say—or rather—I *do think* we should say that a building has to be practical to be able to be beautiful.

And further: *A practical building is able to be beautiful only if the architect has a sub-conscious sense for beauty*, that is: if he is a creative artist.

Is the practical really so especial a mark of our age as we think? We are inclined to think so when we see what they had in the earlier days. But it seems to me that they were more practical than we are, because they could get along with lesser needs. And, on the other hand, we do not know what the future holds for our practicality. Maybe then it will be said: They were not practical at all. They used gasoline in their cars, just as in the old kerosene lamps! Why couldn't they take the power directly from the air as we do?

Every age has its own point of view regarding practicality. Practicality is one of the cornerstones of all architecture, has always been and always will be so. Nature is our teacher in the principles of architecture, and Nature itself is the perfect functionalism.

When we speak about practicality, we mostly think about our daily comfort. We push a button here and a button there, we get cold here and hot there, and that is all very practical. But we do not live for our daily comfort. We have higher ideals.

And the very man who preaches the coldest and hardest practicality is not always practical himself. He plants roses in his garden.

Why roses? Roses are not practical.

Cabbage is more practical.

SCHOLASTICISM AND STYLE

Then there arises the question of our traditions.

Couldn't we take the forms from our forefathers and mould them so that they fit our time and then develop our architecture through tradition?

That is evolution!

It sounds good.

But where do we find our traditions?

If we go to the forms of yesterday, I am afraid we will arrive in trouble, because we will find so many different styles. Which of them should we adopt? Or should we take all of them and melt them together to a gay pot-pourri?

Or should we go deeper in the past and find our forms there?

We all know how well the Gothic architecture expresses the Gothic life. But life keeps changing from day to day. Instead of dry Scholasticism there comes something new in the mediaeval life. People begin to read antique literature, they begin to study antique art, and during two hundred years or more the antique ideal of man meets the Gothic ideal of God through humanism. We have a new cultural epoch. We have a new architectural form.

A new style.

There are three things which together form a style:

1st—The conditions of the life itself.

2nd—The tradition.

3rd—The outside—coming influences.

When we speak about the outside—coming influences, we do not mean to take foreign forms and include them in our style as they are. No, art is always creative, and if we are influenced by foreign forms, and will adopt them in our art, they have to be melted into our style *through a mental process*.

For instance:

If we buy a Chinese sculpture and place it in our garden, it is still a Chinese sculpture, and will always remain so. If we take a replica of it, it is still Chinese in form. But when we are inspired by its beauty, do something of our own, maybe in the same spirit, then it is our work. It has passed our individuality, our personality, and through a mental process it is part of our culture.

Just in the same way the antique forms were melted together with Gothic forms to be a beautiful style which we call: The early Renaissance.

But there soon came a change.

In the later Renaissance, men began to take forms direct from the antique world. Instead of using their intuition, they began to use dividers and rulers. They began to write theories and formulas. They began to make science for practical use of an art form which did not belong to them.

They founded schools—where they *thought* their theories, formulas and measurements. There was no need any more to have artistic intuition to do good work; a little taste and much theory was enough.

The great masters of the Later Renaissance still used their intuition. They were educated in the spirit of intuition, and they erected masterpieces.

But the poison of copying spread through the schools and architecture began gradually to lose its mother place among the arts. Architecture became more imitative than creative, and the strongest minds and the strongest talents of the time became sculptors and painters, and sculpture and painting became the ruling arts.

Sculptors and painters disregarded the architectural principles and used architecture as the playground for their artistic imagination.

Bernini and his followers made architecture sculptural, and sculptural forms overflow cornices and columns. Tiepolo painted his theatrical effects of clouds and skies and forgot the proportions of the room limited by walls and vaults.

This developed further in Rococo. Rococo was gallant as the life was gallant, and playing ornaments made architecture purely decorative.

After the French Revolution the life became much simpler. The social life was new. There was a new literature, new science. Even the dresses were new and simpler and expressed the spirit of the time. There seemed to be a strong creative power in the air.

But the gods of architecture were dead: only imitative art from old Rome, neoclassicism.

And from how on during the Romantic time and the whole Nineteenth Century, we see a fairy play with architectural forms. All the styles, antique, Romanesque,

Gothic, Renaissance from here and Renaissance from there, towers, pinnacles, crenelations, all dancing together in this fairy play.

Imitation is fashion of the time. Imitation in style, imitation in material, imitation in construction.

The logic and the meaning of style was entirely lost.

And I ask: "Is this our tradition? Are we going to build our contemporary architecture on forms that do not mean anything?"

No!

If we have to find our tradition from our ancestors, we have to go to a time when *art was still creative art*, in the Greek architecture and the Gothic time.

But what is our tradition and what is our wisdom from the Greek architecture?

The Greek architects tell us:

Our tradition comes from Egypt. They had a dualistic construction, the support and the weight, the column and the architrave. We used this principle because it was practical for our purpose. But they had their own fundamental form. It would have been easy for us to use their form, but it would have been a lie. *Art has to speak truth as well as man has!* So we had to use our own fundamental form and develop through it a style of our own.

Our architecture has been admired for thousands of years because it is truthful in form and truthful in expression.

This is our advice to you and this is your tradition from our art:

"Be truthful in form and expression, and the future will admire your work."

The Gothic architects tell us:

Our tradition comes through the Romanesque and through the Christian architecture from old Rome. We accepted the Roman plan form because it was practical for our purpose. We found the pointed arch in the Orient and we adopted it because it was practical for our high windows. But we had our own fundamental form, and it governed our architecture. Look at our lofty vaults and buttresses; look at our high towers. The whole is a logical organism; it rises from the bottom to the top, stone built upon stone. You can feel the power go through the material and you can follow the power line the whole way to the top. It is truthful in material and truthful in construction and therefore our architecture has been admired for centuries.

This is our advice to you and this is your tradition from our art:

Be truthful in material and construction, and the future will admire your work.

Be truthful in form and in expression.

Be truthful in material and in construction. This is our tradition and this is our ethics.

EDUCATION AND "THE STYLES"

Our time is quite different from the earlier times:

We have become more or less international.

Our time is a machine age.

Science helps us to feel the construction of the whole universe.

The form of our life is new.

And the form of our architecture has to be new if there will be truth in expression.

But our building problems are so manifold in comparison with the earlier times.

Every day brings new materials and new construction methods.

And we ask: Are our architects able to concentrate themselves, to listen to the voice of our fundamental form? Do we have enough creative power to build up our own style?

Style can *not* be artificially made.

It comes or it does not come.

But if it does come, it comes only through intuition.

Style grows as folk songs grow. People sing their songs, and those songs which express deepest the best feeling of the nation remain as folk songs. It is the fundamental form of the nation which sings through the soul of the nation.

Therefore, those architects who have the strongest imagination are *not* the strongest leaders. They are those architects who feel deepest the silent song of the fundamental form and who can express it in forms of truth.

They are our leaders. And they will build the foundation for the architecture of the future, and the architects of the future will continue their work.

THE FUNCTION OF THE SCHOOLS

When we speak about our future architects, we come directly to educational problems, because the schools of architecture have to take care of the architects of the future.

I am not the right man to discuss educational problems, because my experience in this line is limited to the hard task of educating myself. But this evening deals with education, and I feel that I should say a few words.

The function of the school is to develop, besides technical and historical instruction, in the students:

- 1st—their artistic intuition;
- 2nd—their sense for the spirit of the time;
- 3rd—their instinct to translate the spirit of the time in an expressive architectural form;
- 4th—their sense for truth, ethics and logic in architecture;

and finally—their creative imagination. Creative because art is always creative in every moment and at every point. And the devil of copying has to be kept far from the schools.

To develop those things in the students is the problem of the schools.

How to do it, I don't know, and it is mostly very individual.

But I have a distinct opinion as to how *not* to do it:
Do not kill the intuition with theories. Art based on theories is a dead art.

Do not teach theories of proportions. They only disturb the sense for proportion. Theories of proportions are only for arrived men to play with when they have leisure time and do not like to play bridge. The gifted man does not need them. A man without gifts cannot use them correctly.

Do not teach theories of colour. They only mislead the sense for colour, and, besides, they are all wrong, at least for art purposes.

Do not teach the students the Greek form language before they understand their own form language. You don't teach your children Latin before they speak their mother tongue.

Do not teach style in connection with design. The only style you could possibly use in connection with design is the contemporary.

But there isn't any!

"But," someone says, "How can we teach architecture when we have nothing to go by? We have no theories, no styles. It is difficult.

It is difficult, or it is easy, it all depends.

I would say: It is *impossible*, or it is *very easy*.

It is impossible if the teacher has no sense for architecture in deeper meaning and the student has no talent.

You can't grow roses from cabbage.

But if the teacher is a living artist, and if the student has natural gifts to become a living artist, it is very easy. You hardly need to teach him. He will find his path himself.

EDUCATING THE PUBLIC

There is still one point in connection with the educational problem.

We speak so often about the lack of interest for architecture on the part of the public. We have to get the public much more interested in our doings. It would be helpful for our profession.

That is true. But how can a person be interested in a thing he does not understand?

Well, we have to educate him.

Someone asks us: "What style is this building?"

We say: "It is Italian Renaissance."

Now he knows it is Italian Renaissance because we tell him so. But it does not help him very much. When he goes to the next building, we have to tell him again about its style.

So we have to educate him. We have to go with him through the whole history of architecture; we have to explain the differences between the various styles, their characteristics and their ornamental treatments. It is a hard task, because there are so many styles and varieties of styles, a long list of French kings and English kings and queens, and so on.

When we are through, he says: "Well, now I can see myself this building is Italian Renaissance. But there is one thing I cannot see. Why *should* it be Italian Renaissance? The owner is an Irishman, the architect is a German, the contractor is Danish, the workmen and the building materials are American, and the building was built in the United States a few years ago."

"Why *Italian* and why *Renaissance*?"

"Well," we say, "it is Italian Renaissance because the architect thinks it is a beautiful style."

"What, a beautiful style! What does it mean? Beautiful forms without any meaning! I wouldn't like to read a book filled with beautiful words without any thoughts. No, sir! I don't care for your architecture."

So there we are. He was not interested in architecture because he did not understand it. Now we have educated him to understand it, and he is not interested at all. He likes to have thoughts behind the forms. He likes to have logic.

And there is no logic!

Or here is the logic: I read in the paper some time ago that a person in Detroit had the intention to build a building, and he said: "I will build it in Spanish Renaissance, because this style is so little known in the Middle West."

I could say as well: "I have to go to San Antonio and make a speech, and I will speak in Finnish, because this language is so little known in Texas."

There is the logic!

No, we cannot get logic in architecture as long as we use styles which are only decorative, only empty ornaments which do not mean anything and which do not have any connection with our contemporary life. We have to get rid of the styles. They are poison for living architecture, for living art.

They do not use styles in other arts, do they?

Or could you imagine someone speaking about Galsworthy's books and saying: "Is it early Italian, or is it Greek, or is it Spanish?" No. Or could you imagine someone speaking about Tschaikovsky's Fifth Symphony and saying: "Is it early Orpheus, or late Liszt, or Middle Mozart?"

No, you couldn't.

You couldn't, because you know what it is. And everyone knows that Tschaikovsky's Fifth Symphony is Tschaikovsky, and it comes directly from his innermost soul and goes directly into the deepest heart of the public. And the public understands it.

The public understands our language, too, if we speak directly, and if there is logic in our thoughts and if there is truth in our words.

We don't need to educate the public.

Our Art has to do it.

* * *

DEED OF AWARD OF PRIZES AND STUDENTSHIPS

Pursuant to the terms of Bye-law 60, that the Council shall, by a Deed of Writing under the Common Seal, award the Prizes and Studentships of the year, and announce such Awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works and testimonials submitted for the Tite Prize, the Soane Medallion, the Royal Institute Silver Medal for Measured Drawings, the Royal Institute Silver Medal for an Essay, the Owen Jones Studentship, the Alfred Bosson Travelling Studentship, the Grissell Prize, the Neale Bursary, the Hunt Bursary, the Arthur Cates Prize, the Athens Bursary, the R.I.B.A. Silver and Bronze Medals for Students of Schools of Architecture recognised for exemption from the Final and Intermediate Examinations, and the R.I.B.A. Prizes for Public and Secondary Schools.

THE TITE PRIZE: A CERTIFICATE AND £50

Two hundred and sixty candidates took part in the Preliminary Competition, and 23 were admitted to the Final Competition.

The Council report that in the Final Competition 22 designs for "An Author's Retreat" were submitted under the following mottoes:—

"Croiker"	"Tonio"
"Tutite"	"Elk"
"Lento"	"Legis"
"Peril"	"Hope"
"Frog"	"Puddle"
"Dust"	"Felicatum"
"Badger"	"Rio"
"Barlat"	"Vinska"
"Perl"	"Oko"
"Spero"	"Tib"
"Rodilardus"	"Auctori"

The Council have awarded the Tite Prize and, subject to the specified conditions, the sum of £50, to the author of the design submitted under the motto "Rodilardus,"¹ and Certificates of Honourable Mention to the authors of the designs submitted under the mottoes "Tutite"² and "Vinska."³

THE SOANE MEDALLION AND £150

Sixty-one candidates took part in the Preliminary Competition, and of these 13 were admitted to the Final Competition. In addition, 10 candidates were admitted direct to the Final Competition.

The Council report that in the Final Competition 18 designs for "A National Library in a Capital" were submitted under the following mottoes:—

"Nomad"	"Pin"
"Spen"	"Boo"
"Thumbs"	"Elk"
"Vaduz"	"Flipp"
"Scribe"	"Hemerotheque"

¹"Rodilardus": Mr. Cecil Johnstone Searle [Student R.I.B.A.], c/o The Architectural Association, 34-36 Bedford Square, W.C.1 (School of Architecture, The Architectural Association, London).

²"Tutite": Mr. Cormac Patrick Saurin [Student R.I.B.A.], 22 Richmond Road, Ilford, Essex (School of Architecture, University of London).

³"Vinska": Mr. William Blair [Student R.I.B.A.], "Summerhill," 16 Ashby Road, Burton-on-Trent, Staffs (Liverpool School of Architecture).

⁴"Ibi": Mr. Robert Hogg Matthew [A.R.I.B.A.], 43 Minto Street, Edinburgh (School of Architecture, Edinburgh College of Art).

"Lib"	"Nebo"
"Cap"	"Ibi"
"Comrie"	"Juan"
"Chat"	"Pilsner"

The Council have awarded the Soane Medallion and, subject to the specified conditions, the sum of £150 to the author of the design submitted under the motto "Ibi."⁴

THE ROYAL INSTITUTE SILVER MEDAL AND £75 FOR MEASURED DRAWINGS

Eight sets of drawings were submitted under the following mottoes:—

"Cuchulain"	"Resurgam"
"Valley"	"Keston"
"Sicilia"	"Ile"
"Spud"	"Alfa"

The Council have awarded the Royal Institute Silver Medal and £75 to the author of the drawings submitted under the motto "Resurgam,"⁵ and a Certificate of Honourable Mention to the author of the drawings submitted under the motto "Alfa."⁶

THE ROYAL INSTITUTE SILVER MEDAL AND £50 FOR AN ESSAY

Eighteen Essays were submitted under the following mottoes:—

"Concrete"	"Rover"
"Woodstock"	"Fillola"
"Loyne"	"Indies"
"Cossutius"	"Inca"
"Zaid"	"Casa"
"Volvox"	"Silver"
"Bomba"	"Byzes"
"Esperance"	"Forsitan"
"Rab"	"Matterhorn"

The Council have awarded the Silver Medal and £50 to the author of the Essay on "Sculpture Galleries" submitted under the motto "Byzes,"⁷ and a Certificate of Honourable Mention to the author of the Essay on "The Great Baroque Masquerade" submitted under the motto "Bomba."⁸

THE OWEN JONES STUDENTSHIP: A CERTIFICATE AND £100

Ten Candidates took part in the Preliminary Competition, all of whom were admitted to the Final Competition.

The Council report that in the Final Competition six designs for a colour scheme for the Lounge and Bar of a Flying Club were submitted under the following mottoes:—

"Mark"	"Luds"
"Roma"	"Maitai"
"Keryo"	"Ludo"

The Council have awarded the Owen Jones Certificate and, subject to the specified conditions, the sum of £100 to the

⁵"Resurgam": Mr. Cecil Brown, 9 Magdalen Road, S.W.18 (Westminster School of Art).

⁶"Alfa": Mr. Hubert Bennett [Student R.I.B.A.], Dales Brow, Worsley Road, Swinton, Manchester (School of Architecture, University of Manchester).

⁷"Byzes": Mr. Hope Bagelal [A.R.I.B.A.], The Architectural Association, 34 Bedford Square, W.C.1 (School of Architecture, The Architectural Association, London).

⁸"Bomba": Mr. William Hollford, B.Arch. Lpl. [Student R.I.B.A.], The British School at Rome, Valle Giulia, Rome (Liverpool School of Architecture).

author of the drawings submitted under the motto "Luds"⁹ and a Certificate of Honourable Mention to the author of the drawings submitted under the motto "Keryo."¹⁰

**THE ALFRED BOSSOM TRAVELLING STUDENTSHIP:
A GOLD MEDAL AND £250**

Eleven designs for "A Block of Shops and Offices" were submitted under the following mottoes:—

"Glach"	"Quarry"
"Bullion"	"Prop"
"I."	"Exit"
"Inca"	"Garnet"
"Baccara"	"Mardon"
"Bramante"	

The Council have awarded the Alfred Bossom Travelling Studentship and, subject to the specified conditions, £250 to the author of the design and report submitted under the motto "Prop."¹¹ and Silver Medals to the authors of the designs and reports submitted under the mottoes "Mardon"¹² and "Bullion."¹³

THE GRISELL GOLD MEDAL AND £50

Six designs for "A Market Hall in a Country Town" were submitted under the following mottoes:—

"Sapper"	"Bahta"
"Zwil"	"Bee"
"Tyke"	"Boodles"

The Council have awarded the Grissell Gold Medal and £50 to the author of the design submitted under the motto "Zwil."¹⁴

THE NEALE BURSARY: £70

One application was received from:—

Mr. Geoffrey Alan Jellicoe [A.].

The Council have awarded the Neale Bursary to Mr. Geoffrey Alan Jellicoe [A.].

THE HUNT BURSARY: £50

One application was received from:—

Mr. Alfred Maxwell Allen [A.].

The Council regret that they are unable to award the Hunt Bursary.

THE ARTHUR CATES PRIZE: A SUM OF £50

In the current year the Prize was offered for the promotion of Architecture in relation to Town Planning.)

Four applications were received from the following:—

- Mr. John Denoon Carnegie (Student).
- Mr. Richard Harrison Kelly (Student).
- Mr. Robert Hogg Matthew [A.].
- Mr. Basil Spence (Student).

The Council have awarded the Arthur Cates Prize and £50 jointly to Mr. Robert Hogg Matthew [A.] and Mr. Basil Spence (Student).

THE ATHENS BURSARY: £100

The Council, on the recommendation of the President of the R.I.B.A. in consultation with the Officers of the Board of Architectural Education, have awarded the Athens Bursary to Mr. Edward Robinson Ferdinand Cole [F.].

THE ASHPITEL PRIZE, 1931

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. Alban Douglas Rendall Caröe [A.], of 3 Great College Street, S.W.1, Probationer 1928, Student 1928, and who passed the Final Examination held in July 1931.

THE R.I.B.A. SILVER MEDAL AND £5 IN BOOKS FOR SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE FINAL EXAMINATION

The Council have awarded the Silver Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Final Examination to Mr. Basil Spence, of the School of Architecture, Edinburgh College of Art.

THE R.I.B.A. BRONZE MEDAL AND £5 IN BOOKS FOR SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE INTERMEDIATE EXAMINATION

The Council have awarded the Bronze Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Intermediate Examination to Mr. Reginald Arthur Smeeton, of the Birmingham School of Architecture.

THE R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS

(A) *Prizes for Essays.* Fifteen Essays were submitted.

The Council have awarded a prize of £1 11s. 6d. to D. Brian Peace, of Mill Hill School, for his essay on "Plague in the Peak," and a prize of £1 11s. 6d. to L. Whitworth, of Rock Ferry High School for Boys, for his essay on "Chester Cathedral."

(B) *Prizes for Sketches.* Seventeen sets of sketches were submitted.

The Council have awarded a prize of £3 3s. to N. E. Block, of Whitgift Middle School, Croydon, for his drawings of Whitgift Hospital, Croydon; a prize of £2 2s. to J. F. Walter, of Uppingham School, Rutland, for his drawings of Uppingham School Memorial Hall, and a prize of £2 2s. to J. A. Ashworth, of Manchester Grammar School, for his drawings of Chetham's Hospital, Manchester.

In witness thereof the Common Seal has been hereunto affixed this fourth day of January Nineteen Hundred and Thirty-two at a Meeting of the Council.

RAYMOND UNWIN, *Chairman.*

W. H. ANSELL

SYDNEY TATCHELL

Members of Council

SYDNEY D. KITSON, *Hon. Secretary.*

IAN MACALISTER, *Secretary.*

⁹"Luds": Mr. Lawrence Wright, B.Arch. Lvpl., [A.R.I.B.A.], 24 Carlton Vale, N.W.6 (Liverpool School of Architecture).

¹⁰"Keryo": Mr. Robert Yorke Goodden [Student R.I.B.A.], 43 Balcombe Street, Dorset Square, N.W.1 (School of Architecture, The Architectural Association, London).

¹¹"Prop": Mr. Wilfrid Valder [A.R.I.B.A.], 13 Montague Street, W.C.1 (School of Architecture, University of Sydney, School of Architecture, University of London).

¹²"Mardon": Mr. James Aubrey Gosh, B.Arch., [A.R.I.B.A.], Royal Insurance Buildings, 16 Spring Street, Sydney, N.S.W. (School of Architecture, University of Sydney).

¹³"Bullion": Mr. Thomas Arnold Jeffries [Student R.I.B.A.] (School of Architecture, Edinburgh College of Art, Edinburgh).

¹⁴"Zwil": Mr. John Hughes, B.Arch. Lvpl., [A.R.I.B.A.], 19 Storeton Road, Oxtou, Birkenhead (Liverpool School of Architecture).

ACCESSIONS TO THE LIBRARY

1931—1932, III

10 DECEMBER 1931 TO 11 JANUARY 1932

INCORPORATING

NOTES ON RECENT PURCHASES

(These Notes are published without prejudice to a further and more detailed criticism)

List of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked

R.

Books purchased marked

P.

* Books of which one copy at least is in the Loan Library marked with an asterisk.

ARCHITECTURE

ROYAL INSTITUTE OF BRITISH ARCHITECTS

R.I.B.A. Publications, 1930-31. Periodical publications and other publications of societies [received] Nov. 1930-Oct. 1931.

Galley proofs, 1931.

PROFESSIONAL PRACTICE

ROYAL INSTITUTE OF BRITISH ARCHITECTS

Architects' Unemployment Committee. [Circular letter.]

leaflet 13"×8" Lond. 1931. R.I.B.A.

TRIBUNAL OF APPEAL (LONDON BUILDING ACT)

Regulations made . . . as to the procedure to be followed in cases of appeal and as to the fees to be paid.

pam. 13"×8½" [Lond. 1931]. R.

HISTORY

ROBERTS (DAVID)

The Holy Land, Syria, Idumaea, Arabia, Egypt, and Nubia. From Drawings . . . by D—R—. With historical description by the Revd. George Croly.

2 vols. 24"×17". Var. pp. & pls. Lond.: F. G. Moon, 1842-43

Egypt and Nubia. From Drawings by D—R—. With historical description by Wm. Brockedon.

2 vols. 24"×17". Var. pp. & pls. Lond.: F. G. Moon, 1846-49

Both presented by Mrs. F. Anson

HALL (JOHN)

The Dates of the monastic remains at St. Peter's Church, Monkwearmouth. (From *Sunderland Antiquarian Society Antiquities of Sunderland, Papers*, xviii, 1918-25)

pam. 8½"×5½". 27 pp. + pls. [Sunderland] [19—].

Presented by the Author [F.]

WREN SOCIETY

* The Eighth volume of 1931. Being thirty-two large drawings for Whitehall, Windsor, and Greenwich. Original Wren drawings . . . [found] at All Souls.

12½"×10". 23 pp. — xxv pls. Oxford: U.P., for the Society,

1931. £1 1s. P. (by subscription)

WALPOLE SOCIETY

The nineteenth volume . . . 1930-1931. [Castle Howard mausoleum, etc.]

12½"×10". viii + 164 + (8) pp. — xxiv pls.

Oxford: U.P. for the Society, 1931. £2 2s. P.

(by subscription)

BUILDING TYPES

HOME OFFICE

* Memorandum on the construction of police stations.

pam. 13½"×8½". Lond.: H.M.S.O. 1926 [1931]

3d. P. (2)

BROWN (BERNARD)

Talking pictures . . . [with chapters on Theatre Acoustics and Installation.]

8½"×5½". xi + 305 pp. Lond.: Pitman, 1931.

12s. 6d. R.

The importance of this book for architects lies chiefly in the 60 or so pages on Theatre Acoustics and the general advice on lay-out,

though there is much of considerable interest to anyone with a flair for the cinema or the production and projection of talking pictures. The book is not for the amateur—it is essentially, technical with a breath of view from the wideness of the author's knowledge of every side of cinema work, that gives an especial value to his considerations of any one side.

The information most valuable to architects is not so much, perhaps, that concerned with the mathematics and theory of acoustics which is simply explained, but is that dealing with lay-out and design, the placing of horns and the interrelation of the generating, battery and projection rooms, etc.

The book has an historical introduction, well written and illustrated, which gives balance and added interest to a complete and valuable study.

PILPOUL (J.)

L'Esthétique des ponts. (*Le Moniteur des travaux publics*, special number, Feb.)

12½"×9½". vi + 96 pp. Paris 1931. (50 fr.) R.

This is a book that was especially recommended by Colonel Bresse, of the Ministry of Transport, in the discussion after Mr. Maxwell Ayrton's paper on Bridges last May.

MESSENT (C. J. W.)

* The Ruined Churches of Norfolk.

8½"×6½". 41 pp. Norwich: H. W. Hunt, 1931. 2s. 6d. R. (2)

JOURNAL

Liturgical arts. A quarterly devoted to the arts of the [Roman] Catholic Church. Vol. i, No. 1. (New York.) Autumn 1931

TURNER (PHILIP J.)

* Parish Churches of Rural England. (McGill University Publications, series xiii, No. 32)

pam. 10½"×7". 31 pp. Montreal,

1931. R. (2)

It would appear difficult to produce anything new on this subject, inexhaustible though it is, but Mr. Turner has succeeded in doing so in this pamphlet, with its many original photographic illustrations. In his very readable text he stresses the rural and social settings which these village churches so well reflect. Among the examples are Culbone, Somerset—here stated to be the smallest in the country, the pewless interior of Thaxted, Essex, with its beautiful altar following the English use, and some impressive Suffolk interiors and exteriors. One or two possible errata might be indicated—on p. 13 the underline to the figure should perhaps read ". . . the south door having been closed." "The north aisle is an addition." "the windows on the south side . . ."; on p. 31 the acknowledgments should refer to pamphlet pages. Such a concise summary should be circulated everywhere to stimulate interest in those who would not read larger works.

H. V. M. R.

ST. PAUL'S ECCLESIOLOGICAL SOCIETY

Transactions. Vol. x—Part i

1931. 7s. 6d. R.

VISCHER (J.)

Der Neue Schulbau. (Die Bauaufgaben der Gegenwart series, ii)

11½"×9". (viii) + 100 pp. Stuttgart: Hoffmann, [1931].

£1 1s. P.

STREETER (B. H.)

The Chained Library . . .

9½"×7½". xxi + 358 pp. Lond.: Macmillan, 1931.

£1 5s. R.

MCDONALD (J. R. H.)

Modern housing. 12"×9½". 136 pp. Lond.: Tiranti, 1931.

£1 5s. R.

PUBLIC WORKS, ROADS AND TRANSPORT CONGRESS (1931)

Rural housing. A selection from the Exhibition of photographs of rural housing schemes, and of houses reconditioned under the Housing (Rural Workers) Act, 1926.

9½"×7½". 169 pp. Lond.: Congress Organising Committee

[1931.] 1s. R.

WATTJES (J. G.)

Moderne nederlandse villa's en landhuizen. (Modern cottages and country houses.)

12"×9½". xv + var. pp. Amsterdam: "Kosmos," [1931.]

£2. R.

DETAILS

SMALL (TUNSTALL) AND WOODBRIDGE (CHRISTOPHER)
English brickwork details 1450-1750. A portfolio of full-size mouldings

portfo. 12½" × 10". Prelim. 20 pls. Lond.: Architectural Press. [1931]. 8s. 6d. R.

SMALL (TUNSTALL) AND WOODBRIDGE (CHRISTOPHER)
English wrought ironwork: mediæval and early renaissance. A portfolio of full-size details.

portfo. 12½" × 10". Prelim. + 20 pls. Lond.: Architectural Press. [1931]. 8s. 6d. R.

ALLIED ARTS AND CRAFTS

ROYAL FINE ART COMMISSION

[Leaflet. Lists of Commissioners and of matters upon which advice has been invited.]

leaflet 9½" × 6". 1931. R.

QUENNELL (M. & C. H. B.)

* A history of everyday things in England.

2 Parts, 2nd ed. 9" × 5½". xiv + 234 pp.; xii + 244 pp. Lond.: Batsford. 1930-31. 8s. 6d. each. R.

* Everyday life in the new stone, bronze and early iron ages.

2nd ed. 7½" × 5". x + 119 pp. + pls. Lond.: Batsford. 1931. 5s. R.

SEABY (A. W.)

Art in the life of mankind. Vol. iii: Greek art and its influence. Vol. iv: Roman art and its influence.

7½" × 4½". viii + 110 pp. + xvi pls.; vii + 109 pp. + xvi pls. Lond.: Batsford. 1931. 5s. each. R.

BUILDING

MATERIALS

SCIENTIFIC AND INDUSTRIAL RESEARCH, DEPT. OF: FOREST PRODUCTS RESEARCH

Bulletin No. 12. Some characteristics of home-grown timbers. 9½" × 7½". Lond.: H.M. Stationery Office. 1931. 2s. R.

SCIENTIFIC AND INDUSTRIAL RESEARCH, DEPT. OF: BUILDING RESEARCH
* Special report No. 17. The estimation of free calcium oxide and hydroxide.

pam. 9½" × 6". 21 pp. Lond.: H.M. Stationery Office. 1931. 6d. R. (2)

CONSTRUCTION

WRIGHT (J. W.)

Handrail and staircase joinery.

7½" × 5". (8) + 199 pp. Lond.: Longmans. 1931. 5s. R.

It is probably true to say that every architect in the country has at one time or another specified a wreathed handrail, even perhaps what Mr. Wright, with a baroque prodigality of capital letters, calls "A Pair of Wreaths Containing Easings over a Semicircular Well of Winders." But though wreathed handrails are stock-in-trade units of our neo-georgians, few, probably, know the first thing about the setting out and construction. This is one of the cases where the architect knows that there is in the background a sure craftsman who will interpret his shaky delineation without fuss or trouble. Mr. Wright's admirable little book is "a guide to both the theoretical and practical sides of handrailing and stair building," and is intended for the joiner who "aspires to become a staircase hand": but it is certainly a book that architects would do well to buy and study, for greater knowledge of methods gives greater freedom in design. After preliminary chapters on geometry, the book is divided into sections on handrailing and stair building, both brimful of facts and figures: particularly valuable is chapter viii on the Principles of Stairbuilding. It is a book heartily to be recommended.

BIBLIOGRAPHY

NATIONAL BOOK COUNCIL

Sixth annual report. 1930-31.

[1931]. R.

ENGINEERING

STOCKHOLM: INGENJÖRS VETENSKAPS AKADEMIE

Hanglingar (proceedings). [Engineering research papers.] (Current numbers.)

pams. 9½" × 6½". Stockholm: Svenska Bokhandelscentralen. 1931. R.

TOPOGRAPHY

FOORD (EDWARD)

St. Clement Danes, Strand. A guide: historical and descriptive. [Including Roman bath, etc.]

pam. 7" × 4½" (59 pp.) [Lond. 1925.] 1s.

HERD (S.)

Guide to Minster parish church, Kent.

pam. 7" × 4½". 24 pp. Lond. [1905—]

BURNHAM (E. J.)

A Guide to Seaton and District.

3rd ed. 6½" × 4". 99 pp. + pls. Seaton [1912]

WARD, LOCK AND CO., *publ.*

Pictorial and descriptive guide to Seaton, and the Devon and Dorset borderland. . . .

6½" × 4½". xxii + 38 + (2) maps and pls. Lond. [1920-21].

PARKER AND CO., *publ.*

The Visitors' guide to Oxford.

New ed. 7½" × 4½". viii + 144 pp. Oxford [1888]

SALWAY (JASPER)

Guide to Rothbury, Northumberland.

7½" × 5". 113 pp. + pls. Rothbury: U.C. 1913]

HACHETTE, *publ.*

Caen, Bayeux et les bords de mer de la côte de Caen et du bassin. (Guides Joanne.)

7" × 4½". (2) - 60 pp. - map. Paris. 1895.

All presented by Mr. Fredk. Chatterton [F.]

TOWN AND REGIONAL PLANNING

BEXHILL, *borough.*

Borough of Bexhill town planning scheme. Report on the general development plan. By Adams, Thompson and Fry.

11½" × 9½". 53 pp. + pls. n.p. [Bexhill Corpn.] 1930. 10s. 6d. R.

WEST SURREY JOINT TOWN PLANNING COMMITTEE

West Surrey regional planning scheme. A report prepared . . . by Adams, Thompson and Fry. 11½" × 9½". 79 pp. + pls. n.p. 1931. R.

SOUTH EAST SUSSEX JOINT TOWN PLANNING COMMITTEE

South-east Sussex regional planning scheme. Report prepared . . . by Adams, Thompson and Fry.

11½" × 9½". 75 pp. + pls. n.p. [Hastings Corpn.] 1931. 10s. R.

RUGBY AND DISTRICT JOINT TOWN PLANNING ADVISORY COMMITTEE

Rugby and district regional planning scheme.

11½" × 9½". 75 pp. + pls. n.p. 1931. 10s. 6d. R.

SHEFFIELD AND DISTRICT JOINT REGIONAL PLANNING COMMITTEE

* Sheffield and district regional planning scheme. By P. Abercrombie, S. A. Kelly, and T. H. Johnson. With a mining report . . .

12½" × 10". xvi + 198 pp. + xxix pls. + 3 maps. Liverpool: U.P.

Lond.: Hodder and Stoughton. 1931. 15s.

Presented by Mr. T. H. Johnson, M.T.P.J., and R.

Manuscripts and Typescripts

ADDISON (JOSEPH)

Some aspects of Greek architecture. Including a study of the Neo-Grec style in Europe. (R.I.B.A. Athens Bursary Report, 1931.)

typescript and photo. 1931. R.

Drawings, etc.

VICTORIA AND ALBERT MUSEUM.

Lettering sheets. (Panels cut and painted by Eric Gill.)

4 sheets, coloured. ½ *tone repr.* [1931.]

These four sheets of lettering provide the student with excellent large scale models from the hand of the arch-priest of modern letter cutters—Eric Gill. Sheets 1 and 3 show two different types of "V" cut Roman caps, sheet 2 a "lower case," and sheet 4 a very beautiful letter painted on a wooden panel. An attempt has been made to define the carved letters by colouring the shadows, but the effect has only been to destroy the original precision without any more definition than could have been got from a strongly cast natural shadow: this is regrettable, but in all other ways the sheets are models that we hope will become widely known.

Architects' Unemployment Relief Fund

We have pleasure in publishing below a further list of donations and subscriptions to the Unemployment Relief Fund together with the names of the contributors.

The following have sent special donations:—

£500 from the Royal Institute of British Architects.

£50 from Mr. Alfred Cox in quarterly instalments; £25 from Sir Banister Fletcher; £25 from Mr. Walter Tapper; £25 from Messrs. Leonard Stokes & Drysdale; £10 from Mr. E. Vincent Harris; £5 5s. each from Mr. H. P. Burke Downing, Messrs. Gardiner & Theobald and the Tees-side Branch of the Northern Architectural Association; £5 from Mr. J. A. Gotch, Mr. Gervase Bailey and Mr. W. E. Vernon Crompton; £3 3s. from Miss Gertrude W. M. Leverkus, Mr. Ernest F. Hooper and Mr. F. G. Pain; £2 2s. from Mr. Walter S. Tucker, Messrs. John Moir Kennard & Son, Mr. Charles S. Mordaunt, Mr. George Nott, Mr. C. McLachlan, Mr. Percy Waldram and Mr. F. Adams Smith; £1 10s. from Mr. Edward Hale; £1 5s. from Mr. Harold Currey; £1 1s. from Mr. G. L. Desmond Hall, Mr. D. Hucker, Mr. F. F. Austin, Mr. F. C. Haynes and Mr. C. D. Collins; £1 from Mr. Alan B. Dury and Mr. L. Richardson; 10s. from Mr. J. B. Hawker and Mr. H. L. North.

The following have joined the scheme as subscribers and are sending a regular monthly contribution:—

Messrs. Raymond and Edward Unwin and Staff.
Messrs. Slater and Moberly; Mr. Leslie Dowie.
Messrs. Arthur Cooksey and Partners.
Mr. Henry M. Fletcher; Mr. H. R. A. Newbold.
Messrs. Unsworth and Goulder; Mr. A. N. Goddard.
Mr. E. B. Musman; Mr. William Worrall.
Messrs. Heazell and Sons.
Mr. S. B. Pritlove; Mr. R. Braybrook.
Messrs. Geo. Elkington and Son and Staff.
Messrs. Talbot Brown and Fisher.
Messrs. North Robin and Wilsdon.
Messrs. Gotch and Sanders; Mr. C. R. Crumpton.
Messrs. William Woodward and Sons.
Messrs. Buckland and Haywood and Staff.
Messrs. J. T. Newman and Jacques; Mr. Leonard C. Webb;
Mr. Ronald F. Fox.

Sir Giles Gilbert Scott; Mr. R. P. Demuth; Mr. A. F. E. Gott; Miss E. G. Meredith; Mr. R. A. P. Pinckney; Mr. P. C. Smith; Mr. John Summerson; Mr. F. G. Thomas; Mr. L. K. Watson; Mr. R. Paxton Watson.

The Architectural Association.

The Architects' Benevolent Society.

Middlesex County Council; Mr. W. T. Curtis; Mr. T. F. Hawkes; Mr. C. D. Andrews; Mr. C. T. Ayerst; Mr. J. H. M. Bates; Mr. H. W. Burchett; Mr. J. T. Castle; Mr. J. C. Clark; Mr. J. H. Davidson; Mr. D. R. Duncan; Mr. H. F. Gosling; Mr. R. T. Grumant; Mr. E. L. Gunston; Mr. R. N. Guy; Mr. L. R. Oakes; Mr. A. C. Pickford; Mr. R. A. F. Riding; Mr. D. Robertson; Mr. S. Rubery; Mr. G. F. E. Vaughan; Mr. H. Baker; Mr. W. J. Baker; Mr. J. A. Cragg; Mr. R. Look; Mr. J. G. Wiles; Mr. G. Smithson; Mr. A. C. Collins; Mr. S. Field; Mr. W. A. Funnell; Mr. A. J. Harvey; Mr. G. Keith; Mr. R. N. Nield; Mr. H. E. Redman; Mr. R. H. Mungeam; and Mr. L. A. F. Ireland.

The Architectural Staff of the Board of Education.

City of Leicester Education Committee Surveyors' Staff: Mr. J. O. Thompson; Mr. J. H. George; Mr. P. F. Tilley; Mr. John A. Webb.

Bourneville Village Trust Architects' Department: Mr. S. A. Wilmot; Mr. J. R. Armstrong; Mr. C. G. Gibbs; Mr. R. M. Vickery; Mr. C. B. Parkes.

The Architectural Staff of the Underground.

The Architectural Staff of Gaumont British Picture Corporation: Mr. W. E. Trent; Mr. E. Tulley; Mr. J. Morrison; Mr. D. MacKay; Mr. W. Oliver; Mr. S. Burn; Mr. R. Casse; Mr. B. Pattison; Mr. J. Wenning.

Sir Harold Brakspear, Mr. W. L. Duncan; Mr. H. Farquharson; Mr. Edgar Gardham; Mr. Arthur B. Hayward; Mr. Henry F. Mence; Mr. H. E. Robertson; Mr. Thomas W. Watkins; Mr. Eustace Whitney; Mr. Hubert Wright.

The following names of architects' staffs that contribute to the fund had not been received when we last went to press and we give them now:—

Messrs. Pick Everard Keay and Gimson; Mr. A. E. Smith; Mr. E. C. Mount; Mr. S. H. Stableford; Mr. F. W. James; Mr. W. Harris.

Messrs. Nicholson and Dixon-Spain; Mr. L. E. Crampton; Mr. H. Darsa; Mr. H. M. Hedges; Mr. E. F. Wilson.

Messrs. F. J. Eedle and Meyers; Mr. I. K. Gosling; Mr. G. H. Brown; Mr. F. J. Maunder; Miss Gladys Brew.

Messrs. Ashley and Newman; Mr. G. Vey; Mr. H. H. Bull; Mr. W. Howard; Mr. R. J. Truelove; Mr. A. J. Tolhurst; Mr. W. J. Smith.

Messrs. Stanley Hall and Easton and Robertson; Mr. T. J. Baker; Mr. T. L. Bright; Mr. J. D. Colchester; Mr. D. G. Collie; Mr. S. E. T. Cusdin; Mr. J. W. Dawson; Mr. G. I. C. Highet; Mr. F. A. James; Mr. F. Kempster; Mr. F. L. Preston; Mr. C. L. Scholefield; Mr. R. S. T. Sewell; Mr. G. Westrup.

Notes

THE ROYAL FINE ART COMMISSION

1. The Council of the Royal Institute, at their meeting on 20 July 1931, approved a resolution submitted by the Art Standing Committee to the effect that the Royal Institute should periodically remind all its members and other persons interested of the facilities for submitting designs to the Royal Fine Art Commission in those cases where the proposed work is a subject of public interest or likely to affect architectural amenities.

2. The intention of this statement is to prevent misunderstanding of the scope of the Royal Fine Art Commission. Their primary duty is to advise public and quasi-public authorities; but public interests may be concerned, although neither the

architect nor the promoters have any official status. In such cases the Royal Fine Art Commission, if invited, and if they think their intervention likely to be in the public interest, would be prepared to offer advice on questions of principle which may arise.

3. In 1924, when the Royal Commission was appointed, Mr. J. Alfred Gotch, President of the Institute and an original member of the Royal Commission, expressed approval of their purposes and confidence in their constitution.

4. This confidence has been justified. Many architects of public buildings have voluntarily submitted their schemes to the Commission for advice. Though in no sense bound to act

on this advice, they have frequently done so; and in either case they have acknowledged themselves indebted to the Commission for new light on their problems or for unbiased criticism of design.

5. Yet many quasi-public or private buildings have been erected in the last seven years which might have gained considerably if the architects or promoters had discussed them with the Royal Commission.

6. There is reason to believe that if architects are reminded that the Royal Commission are willing to give advice upon schemes which, although privately undertaken, are of public interest, they will be glad to seek such advice. The support of the Royal Commission will be valuable to them in pressing the civic point of view on their clients, and by being informally acquainted at an early stage with such schemes the Royal Commission will be assisted in guiding towards a harmonious development the architecture of our cities.

Probationers and Students

R.I.B.A. PROBATIONERS

During the month of December 1931, the following were registered as Probationers of the Royal Institute:—

ANDERSON: JOHN MALCOLM McCLEURE, 7 Rillbank Terrace, Edinburgh.
 AXTEN: FREDERICK KENNEDY, 63 Cecil Road, Enfield, Middlesex.
 BOYMAN: LESLIE THOMAS, 16 Cambeys Road, Dagenham, Essex.
 COUTER: NEVILLE JOHN, 47 Guilford Street, Russell Square, W.C.1.
 DURNFORD: A. T. GALT, University Tower Building, University Street, Montreal, Canada.
 ELLIOTT: JOHN INNES, 6, Miniam Road, Anfield, Liverpool.
 ELVEY: LESLIE CHARLES MITCHELL, 3 Fontenoy Road, Bedford Hill, S.W.12.
 FIRTH: FRANCIS DIGBY, 1 The Crescent, Hyde Park Corner, Leeds.
 FLOREY: IRENE, Sooniram Park, Kanbe, Rangoon, Burma.
 GAVIN: ALEXANDER GIRAUD, Broomfield, Woodham Road, Woking.
 HAMILTON-PARKS: ERIC IVAN, "Beulah," William Street, Slough, Bucks.
 HAWKINS: GEORGE HESLOP, 10 Grasmere Street, Gateshead, Co. Durham.
 HIND: CLIVE EDMONDSON, Oak Bank, Whitehaven, Cumberland.
 HOWELS: BERTRAM THOMAS, 20 Heydale Road, Mossley Hill, Liverpool.
 KIRBY: REGINALD ALEC, The Ramblers, Chalfont St. Giles, Bucks.
 KRATZBERG: SAMUEL, 34 Pelham Street, Flat 1, Brick Lane, E.1.
 LINCOLN: HARRY JAMES, "Rosemont," 2 St. Andrews Road, Cambridge.
 LOW: ALICK, 1 Vernon Mansions, W.14.
 McMASTER: HUGH, "Lomondbank," Argyll Park, Alexandria, Dumbartonshire.
 MANN: MAURICE JACK, 25 Arundel Square, Barnsbury.
 NYEIN: MAUNG AUNG, 101-50 Street, East Rangoon, India.
 OKELL: JOHN, 18 Robertson Avenue, Edinburgh, Scotland.
 ORMAN: FREDERICK THOMAS, 24 Howard Road, Southampton.
 POWELL: WILLIAM CHARLES, 19 St. Loo Mansions, Chelsea, S.W.3.
 PRECE: ERNEST JOHN, 90 Albert Road, Aston, Birmingham.
 RALPH: WILLIAM HERBERT, 161A Shaftesbury Avenue, W.C.2.
 SALMOND: ARTHUR LOUIS, c/o Y.M.C.A., Tottenham Court Road, London, W.C.1.
 SEDCOLE: ALBERT JOHN, c/o High Commissioner for New Zealand, 415 The Strand, London, W.C.1.
 SHEPHERD: FRANCIS GEOFFREY, 7 Vernon Road, Leeds.
 STOLL: JOHANN LESLIE CECIL, 8 Celia Road, Tufnell Park, N.19.
 TAYLOR: MAURICE EWAN, Clougha Cottage, Quernmore, Lancaster.
 TRENT: MARGARET ALICIA, 1 Beaufort Street, Chelsea, S.W.3.
 WHEELER: ALEXANDER WILLIAM JOHN COE, "Rockmount," Tunbridge Wells.

WOODROW: THOMAS EDWARD, 131 Bathurst Gardens, Harlesden, N.W.10.

WRIGHT: JAMES, "Woodview," Polo Gardens, Troon, Ayrshire.

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 4 January 1932:—

ALLSOPP: HAROLD BRUCE, 11 Gerald Road, Worthing, Sussex.
 ARMSTRONG: GEORGE WILLIAM, 14 Kelvin Parade, Cliftonville, Belfast.
 BALL: JAMES CEDRIC, 58 Crystal Road, Blackpool.
 BOND: LAWRENCE HENRY, The Park Farm House, Little Ponton, Grantham, Lincs.
 BONNALL: RICHARD EMRYS, Bryn Mair, Vulcan Street, Aberystwyth.
 BOTTERELL: GUY PERCY DUMVILLE, Combe Edge, Oakhill Way, Hampstead, N.W.3.
 BRAY: GEORGE HENRY, Lyndon, Oakfield, Ashton-on-Mersey, Cheshire.
 BROADBENT: JOAN MARGARET, "Berwyn," Highfield, Sale.
 CARMICHAEL-ANSTRUTHER: WINDHAM ERIC FRANCIS, 16 Eaton Terrace, S.W.1.
 CAVANAGH: HOWARD ERNEST BERNARD, 35 Bedford Square, London, W.C.1.
 CHAMBERS: JOHN CYRIL, 202 Victoria Avenue, Princes Avenue, Hull.
 CHOATE: KENNETH HAIGH, St. Brélade, 7 Manchester Road, Pendlebury, Manchester.
 CLARKE: ARTHUR LESLIE, 18 Netheravon Road, Chiswick, W.4.
 CLAVERING: JOHN CECIL, 48 Ormonde Street, Sunderland.
 COLLINS: EDWIN WILFRED, 290 Crystal Palace Road, London, S.E.22.
 COOPER: ARTHUR ERNEST, 82 Bloom Street, Edgeley, Stockport.
 COUCH: ALFRED CLIVE, "Handsworth Park," Birmingham.
 COWLEY: GEORGE JAMES DOUGLAS, The Osprey, Bowood, Calne, Wilts.
 CRAWFORD: CECIL HUGH, Rathclune, Downpatrick, Co. Down, N. Ireland.
 CUTHILL: CHARLES MITCHELL, 4 Magdala Mews, Edinburgh.
 DEWING: FRANK MARTIN, Point House, Aylsham Road, Norwich.
 DEXTER: KENNETH PERRY, 23 The Ridgeway, Chingford, Essex.
 DICKINSON: NORMAN, Lyndhurst, Victoria Road, Pelsall, Staffs.
 DIXON: COLIN JACK, c/o Union Bank of Australia, Ltd., 71 Cornhill, London, E.C.3.
 DUNTON: JACK GEORGE, 1 Dogo Street, Cardiff.
 DURNFORD: A. T. GALT, University Tower Building, University Street, Montreal, Canada.
 DUXBURY: LESLIE, "Braewood," Beach Road, Hartford, Cheshire.
 EYLES: ROBERT ERNEST, 7 Elspeth Road, S.W.11.
 FIELDING: JAMES, 249 Abbotsford Road, Oldham.
 FIRMIN: ERIC HENRY, "Pendennis," Dunstable Road, Luton, Beds.
 FLETCHER: FRANCIS JOHN, Sheepbridge Lane, Mansfield, Notts.
 FLOREY: IRENE, Sooniram Park, Kanbe, Rangoon, Burma.
 GEAR: ARTHUR MIDDLETON, 22 Rolleston Drive, Lenton Sands, Nottingham.
 GEDGE: JOHN, 19 St. Andrews Road, Bedford.
 GERRARD: ARTHUR ELI, 42 Juxon Street, Oxford.
 GIBB: FLORENCE HELEN, 38 Ladbroke Grove, W.
 GICK: MARGARET CECILY, 24 Harley Road, N.W.3.
 GOODEY: WILFRED, 35 Riverside Walk, Isleworth, Middlesex.
 GREGORY: FREDERICK WILLIAM, "Sevenoaks," Park Road, Gt. Sankey, near Warrington, Lincs.
 GRIGG: LESLIE JAMES, 45 Brodie Road, Enfield, N. Middlesex.
 HASELDEN: THOMAS JOHN WILLIAM, c/o 14 Clifton Gardens, Maida Vale, W.9.
 HARDING: AUBREY JULIAN, 41 Stockbridge Road, Winchester, Hants.
 HARPER: WILLIAM STANLEY, "High View," Harpfield Farm Estate, Stoke-on-Trent.
 HARRISON: RICHARD ARTHUR, Harthover, Blackwater, Hants.
 HARRISON: WILLIAM THOMAS, 112 Portland Street, Southport.
 HART: CYRIL ARTHUR, 26 Shakespeare Road, Herne Hill, S.E.24.
 HAWARD: BIRKIN, "Broad Beech," Belstead Road, Ipswich, Suffolk.

HOBDAV: HAROLD HERBERT JORDAIN, The Chestnuts, Shortlands, Kent.
 HOGG: JOHN SINTON, Northumberland House, Lemington, Newcastle-upon-Tyne.
 HOUTE: ERIC ALFRED SCHOLEFIELD, 38 St. Augustine's Road, Bedford.
 HOUGH: ERIC, Earlsleigh Cottage, Groby Road, Altrincham, Cheshire.
 HOYLES: FRED HORNBY, 90 Whalley New Road, Blackburn.
 JACKSON: HARRY, The Maize, Banks, Southport.
 JACKSON: RONALD, Sidi-Gaber, 1 The Glen, Wembley, Middlesex.
 LANCHESTER: HENRY ROBERT, 19 Bedford Square, W.C.1.
 LLOYD: DAVID EDGAR, 22 Mill Road, Ely, Cambridgeshire.
 MACKLEY: HORACE, 10 Gainsborough Road, Ipswich, Suffolk.
 MENCE: STANLEY RICHARD GEORGE, 16 Cumberland Road, Acton, W.3.
 MOULD: NIGEL WILLIAM CRAWFANT, 183 Sherborne Road, Yeovil, Somerset.
 MURPHY: LAWRENCE, 109 Bromwich Street, Haulgh, Bolton, Lancs.
 NAYLOR: JOSEPH ALFRED, 44 Pearl Street, Carlinghow, Batley.
 NEGUS: PERCY GEORGE, 19 Hemingford Road, N.1.
 OLIVER: GEORGE HERBERT, "Fairlaw", 643 Fulham Road, London, S.W.6.
 ORCHARD: HERBERT JOHN, High Street, Haslemere, Surrey.
 OVERY: ACHESON BEST, c/o Australia House, Strand, W.C.1.
 PEGRAM: CHRISTOPHER HAROLD, 129 Huntingfield Road, Putney, S.W.15.
 PIKE: CHARLES HENRY, 67 Belsize Park Gardens, N.W.3.
 PRITCHARD: FREDERICK THOMAS, 85 Howard Street, Oxford.
 RENNIE: ROBERT, 104 Argyle Road, Saltcoats, Ayrshire.
 ROBERTS: RAYMOND JOHN SELLWOOD, Burlington House, Ealing, W.5.
 ROLES: VICTOR HOWARD NORMAN, 32 Allan Way, N. Acton, W.3.
 ROWE: O'BRIAN JOHN LEATT, Daintree Cottage, Marlow, Bucks.
 RUDDIMAN: ALBERT, 468A King Street, Aberdeen.
 SADLER: ERNEST HOWARD, Paxton Tor, The Green, Matlock.
 SALMOND: ARTHUR LOUIS, c/o Y.M.C.A., Tottenham Court Road, W.C.1.
 SALT: GEORGE EDWARD, 26 Nevill Street, Southport.
 SANDERS: MAURICE, 153 Cambridge Road, E.1.
 SAVILLE: JOHN EASTWOOD, 34 Range Road, Whalley Range, Manchester.
 SEDCOLE: ALBERT JOHN, c/o The High Commissioner for New Zealand, 415 The Strand, London, W.C.1.
 SMALLEY: ERNEST ALFRED, "Brow-Side," Whalley Road, Accrington.
 STALLARD: ERIC GEORGE, 60 Gains Road, Southsea, Portsmouth, Hants.
 STEVENS: KENNETH ARTHUR, 278 Cowley Road, Oxford.
 STOWELL: REX REPTON, 94 St. Leonards Road, Windsor.
 SUGGITT: JACK ALWYN, 92 Edgbaston Road, Cannon Hill, Birmingham.
 TAGHOLM: CHRISTOPHER GLYN, "Sidrale," Llan Cedwyn, Sketty, Swansea.
 TAYLOR: GERTRUDE MOLLY JUSTICE, 4 and 5 Bridge Street, Bath.
 THOMSON: JOHN, 59 Great Bolton Street, Blackburn.
 TROLLOPE: WALTER WILLIAM JOHN, 21 Raleigh Drive, Tolworth, Surrey.
 WATT: GEORGE, 39 Brownswood Road, Finsbury Park, N.4.
 WEEGMANN: HENRY CHRISTIAN, "The Elders," Bramhope, near Leeds.
 WESTON: NORMAN ERNEST GODFREY, 28 Warwick Drive, Wallasey, Cheshire.
 WIDDOWS: WYSTAN, Ladycroft, Allestree, near Derby.
 WILLIAMS: GEOFFREY LAWRENCE, 139 Ivor Road, Sparkhill, Birmingham.
 WILLIAMS: JONATHAN WINSTON, 4 Bod Idris, Brymbo, near Wrexham.
 WISE: ALFRED HENRY, 17 Dale Road, Purley, Surrey.
 WOOD: EDGAR JOSEPH, Y.M.C.A. Hostel, 184 Tottenham Lane, Hornsey, N.8.
 WOODHOUSE: JOHN SENIOR, Grange Moor, near Wakefield.

WORMELL: ROBERT THOMAS, Morwell House, Winchester Road, Countesthorpe, near Leicester.
 WRATHMELL: TOM BRIAN, Dalton House, Davenport Park, Stockport.
 WRIGHT: FREDERICK, Municipal Offices, 11 Broad Street, Aberdeen.

Notices

THE SEVENTH GENERAL MEETING

The Seventh General Meeting of the Session 1931-32 will be held on Monday, 1st February 1932, at 8 p.m., for the following purposes:—

To read the Minutes of the Sixth General Meeting held on Monday, 18 January 1932; formally to admit members attending for the first time since their election.

To read the following Paper, "St. George's Chapel, Windsor," by Sir Harold Brakspear, K.C.V.O., F.S.A. [F.]

EXHIBITIONS IN THE R.I.B.A. GALLERIES

The following Exhibitions have been arranged to take place in the R.I.B.A. Galleries:—

1. From Monday, 1 February, to Friday, 12 February, inclusive:—

Drawings and water colours by Charles Robert Cockerell, R.A., 1788-1863, and Frederick Pepys Cockerell, 1833-1878, recently presented to the R.I.B.A. by Mrs. F. M. Noel and Mrs. Dames Longworth, including the famous picture called "A Tribute to Sir Christopher Wren," lent by Mrs. Noel, and its companion, "The Professor's Dream"—a symposium of the most famous buildings in the world, lent by the President and Council of the Royal Academy.

2. From Monday, 15 February, to Thursday, 25 February, inclusive:—

Drawings and water colours by the late W. R. Lethaby. This exhibition will be held in connection with the Sessional Paper to be read on Monday, 15 February, at 8 p.m., by Sir Reginald Blomfield, M.A., D.Litt., R.A., F.S.A. [F.], on "The Work of W. R. Lethaby."

The Exhibitions will be open daily from 10 a.m. to 8 p.m., Saturdays 10 a.m. to 5 p.m.

NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

THE ARCHITECTS' CONFERENCE 1932

The Annual Conference of the R.I.B.A. and Allied and Associated Societies will be held in Manchester from 15 to 18 June 1932.

Competitions

R.I.B.A. NEW PREMISES

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

Jury of Assessors:—

Mr. Robert Atkinson [F].
Mr. Charles Holden [F].
Mr. H. V. Lanchester [F].
Sir Giles Gilbert Scott, R.A. [F].
Dr. Percy S. Worthington, F.S.A. [F].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition and answers to questions have been circulated to Members, or may be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

NORWICH: NEW MUNICIPAL OFFICES

The Corporation of the City of Norwich invite architects to submit, in open competition, designs for new Municipal Offices to be erected on a site fronting St. Peter Street, Bethel Street and St. Giles Street.

Assessor: Mr. Robert Atkinson [F].

Premiums: £500 and £700 to be divided between the authors of the next three designs in order of merit.

Last day for receiving designs: 1 March 1932.

Last day for questions: 2 November 1931.

WALTHAMSTOW: TOWN HALL AND MUNICIPAL BUILDINGS

The Corporation of the Borough of Walthamstow invite architects to submit, in open competition, designs for a new Town Hall and Municipal Buildings.

Assessor: Mr. H. Austen Hall [F].

Premiums: £500, £300, £200 and £100.

Last day for receiving designs: 31 March 1932.

Last day for questions: 30 September 1931.

COMPETITION RESULT

Southampton: Girls' Grammar School.

1st.—Messrs. H. Clifford Hollis [I.] and F. Amott.

2nd.—Messrs. Charles B. Pearson [F.] and Son, Lancaster.

3rd.—Messrs. Symington and Prince [F.], Leicester.

Members' Column

CHANGE OF ADDRESS

G. STANLEY LEWIS, F.R.I.B.A., has changed his address to 320 India Buildings, Water Street, Liverpool. Telephone: Liverpool Central 1520.

CHANGE OF NAME

Mr. William Allison [F.] has changed his name to Peter Relton C. Allison and will practise in future at 22 Orchard Street, Portman Square, W.1, under the title Allison & Co.

MR. R. E. STEWARDSON [F.]

MR. R. E. STEWARDSON, F.R.I.B.A., begs to announce that he is now resuming his practice in China and will be glad to receive trade catalogues, samples, etc., at his temporary address, The Shanghai Club, Shanghai, China.

All communications to be sent to this address and to be marked "via Siberia."

ACCOMMODATION TO LET

ARCHITECTS practising in one of the Inns have furnished room to let, including cleaning, lighting, heating and rent of telephone. Typing and assistance by arrangement. Write Box 1312, c/o The Secretary R.I.B.A.

MEMBER offers one or two furnished offices and clerical assistance if desired, Finsbury Square, E.C.2, or would let three offices unfurnished. Box 1512, c/o Secretary R.I.B.A.

MEMBER, practising in Old Queen Street, Westminster, offers well lit, furnished room, shorthand, typing, etc., available. Rent, including electric light, £48 per annum. Box 9132, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ACCOMMODATION REQUIRED

A MEMBER of the Institute wants an unfurnished self-contained flat in London, not suburbs, at a moderate rental, and will much appreciate information from other members. Write Box 1112, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes VIII

SESSION 1931-1932

At the Sixth General Meeting of the Session, 1931-1932, held on Monday, 18 January 1932, at 9 p.m.

Dr. Raymond Unwin, President, in the Chair.

The attendance book was signed by 20 Fellows (including 8 members of Council), 21 Associates (including 4 members of Council), 4 Licentiates, 1 Retired Fellow and a large number of visitors.

The Minutes of the Fifth General Meeting held on 4 January 1932, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Edward Hewetson, elected Fellow 1888, transferred to list of Retired Fellows 1926.

Robert William Horn, elected Associate 1895, Fellow 1929.

Charles William Davies, elected Associate 1876. Mr. Davies was the R.I.B.A. Donaldson Silver Medallist 1875-76.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The President having delivered his address to students, a vote of thanks was passed to him by acclamation on the motion of Sir Cyril Kirkpatrick, President of the Institution of Civil Engineers, seconded by Mr. Montague Wheeler, M.A. [F.].

The Presentation of Prizes was then made by the President in accordance with the Award, as follows:—

The Tite Prize: A Certificate and £50

The Tite Certificate to:—

Mr. Cecil Johnstone Searle (School of Architecture, The Architectural Association, London).

Certificates of Honourable Mention to:—

(1) Mr. Cormac Patrick Saurin (School of Architecture, University of London).

(2) Mr. William Blair (Liverpool School of Architecture).

The Soane Medallion: A Silver Medal and £150

The Soane Medallion to:—

Mr. Robert Hogg Matthew [I.] (School of Architecture, Edinburgh College of Art).

The Owen Jones Travelling Studentship: A Certificate and £100

The Owen Jones Certificate to:—

Mr. Lawrence Wright, B.Arch.Lvpl. [I.] (Liverpool School of Architecture).

A Certificate of Honourable Mention to:—

Mr. Robert Yorke Goodden (School of Architecture, The Architectural Association, London).

The Royal Institute Silver Medal and £75 for Measured Drawings

The Silver Medal and cheque for £75 to:—

Mr. Cecil Brown (Westminster School of Art).

A Certificate of Honourable Mention to:—

Mr. Hubert Bennett (School of Architecture, University of Manchester).

The Royal Institute Silver Medal and £50 for an Essay

The Silver Medal and cheque for £50 to:—

Mr. Hope Bagenal [J.] (School of Architecture, The Architectural Association, London).

A Certificate of Honourable Mention to:—

Mr. William Hollford, B.Arch.Lvpl. (Liverpool School of Architecture).

The R.I.B.A. (Alfred Bosson) Travelling Studentship: A Gold Medal and £250

The Gold Medal to:—

Mr. Wilfrid Valder [J.] (School of Architecture, University of Sydney and University of London).

Silver Medals to:—

(1) Mr. James Aubrey Gosh, B.Arch. [J.] (School of Architecture, University of Sydney).

(2) Mr. Thomas Arnold Jeffries [J.] (School of Architecture, Edinburgh College of Art).

The Grissell Prize: A Gold Medal and £50

The Gold Medal and a cheque for £50 to:—

Mr. John Hughes, B.Arch.Lvpl. [J.] (Liverpool School of Architecture).

The Neale Bursary: A Certificate and £70

The Neale Bursary Certificate to:—

Mr. Geoffrey Alan Jellicoe [J.] (School of Architecture, The Architectural Association, London).

The Arthur Cates Prize: A Certificate and £50

Certificates and cheques for £25 each to:—

(1) Mr. Robert Hogg Matthew [J.] (School of Architecture, Edinburgh College of Art).

(2) Mr. Basil Spence (School of Architecture, Edinburgh College of Art).

The Ashpitel Prize, 1931: Books to the Value of £10

Awarded to Mr. Alban Douglas Rendall Carë [J.].

The R.I.B.A. Silver Medal and Books to the Value of £5 for Students of Schools of Architecture recognised for exemption from the Final Examination

The Silver Medal and Books to:—

Mr. Basil Spence (School of Architecture, Edinburgh College of Art).

The R.I.B.A. Bronze Medal and Books to the Value of £5 for Students of Schools of Architecture recognised for exemption from the Intermediate Examination

The Bronze Medal and Books to:—

Mr. Reginald Arthur Smeeton (Birmingham School of Architecture).

The President introduced to the meeting the successful candidates for the following Studentships and Prizes awarded during the year 1931 and presented them with the various Certificates.

The R.I.B.A. (Archibald Duncanson) Scholarships

(To encourage the Study of Construction and use of Materials.)

Certificates to:—

Mr. James Russell Baxter (Liverpool School of Architecture).

Mr. Dudley Leonard Couves (School of Architecture, Armstrong College, Newcastle-on-Tyne).

The R.I.B.A. (Henry Jarvis) Studentship at the Architectural Association
(To encourage the Study of Construction.)

Certificate to:—

Mr. Bryan Percy Westwood.

The R.I.B.A. (Howard Colls) Studentship at the Architectural Association
(Awarded to a Student in the first year of the School Course.)

Certificate to:—

Mr. Norman Charles Westwood.

The R.I.B.A. (Donaldson) Silver Medal at the Bartlett School of Architecture—University of London

(Awarded to the Student who obtains the first place in the Architectural Classes.)

Certificates to:—

(1) Mr. Frederick Ernest Kerswill.

(2) Mr. Cormac Patrick Saurin, Student R.I.B.A.

The R.I.B.A. (Anderson and Webb) Scholarship at the School of Architectural Studies—Cambridge University

Certificate to:—

Mr. Nevil G. W. Walker.

The R.I.B.A. Maintenance Scholarships in Architecture

(To enable promising Students to attend one of the Schools of Architecture recognised for exemption from the R.I.B.A. Examinations.)

Certificate to:—

Mr. Cyril Leonard Sjöström.

(Awarded the Ralph Knott Scholarship tenable at the Architectural Association, London.)

The proceedings closed at 9.53 p.m.

A.B.S. INSURANCE DEPARTMENT.

HOUSE PURCHASE SCHEME

(for property in Great Britain only).

Further Privileges now Available.

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £665, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66½ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross.

" " in excess of " 5¼ " "

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1932: 6, 20 February; 5, 19 March; 2, 16, 30 April; 14 May; 4, 18 June; 9 July; 6 August; 10 September; 20 October.

1932

Archite-

Archi-

Archite-

Archi-
ations.)

Architec-

leading
in secur-
occupa-

£2,500,

£4,500,

surveyor

ases, the
will be

gross.

charges
th of the

been ar-
ve been
und the
se being
oan will
that the
ered in.
uned to
has been

age next
ation, to
t Street,

March;
ro Sept-